

FAIRYLAND

An Opera in Three Acts

THE BOOK BY
BRIAN HOOKER

THE MUSIC BY
HORATIO PARKER

G. SCHIRMER

NEW YORK : 3 EAST 43d ST. · LONDON, W. : 18, BERNERS ST.
BOSTON : THE BOSTON MUSIC CO.

ALL RIGHTS OF REPRODUCTION, TRANSLATION AND PUBLIC
PERFORMANCE RESERVED FOR ALL COUNTRIES, IN-
CLUDING NORWAY, SWEDEN AND DENMARK

Copyright, 1914, by Brian Hooker
Copyright, 1915, by G. Schirmer

M

522

52296

52297

ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain,

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Brian Hooker

Overture

Horatio Parker. Op. 77

Allegro moderato (♩ = 116)

Piano

f *ff* *mf*

poco agitato

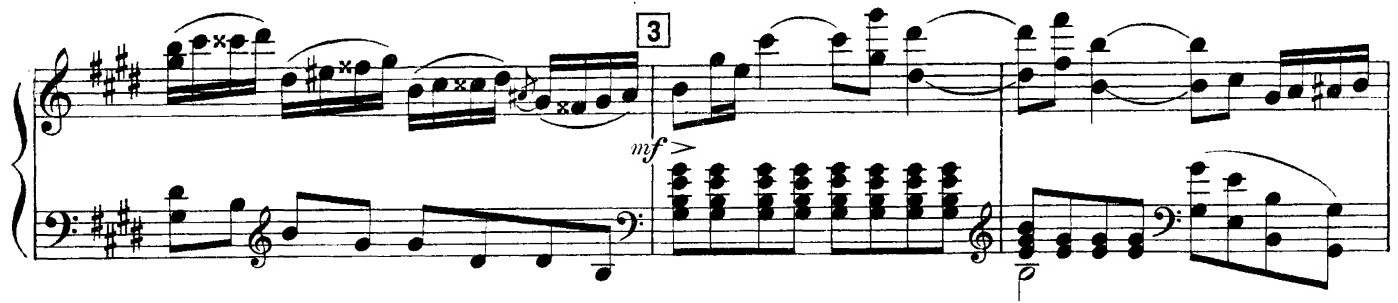
cresc. *f*

ff *dim.* *f*

1

Copyright, 1914, by Brian Hooker
Copyright, 1915, by G. Schirmer

This page contains six systems of musical notation for a piano piece. The key signature is four sharps (F#, C#, G#, D#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sf*, *sfz*, and *p*. A second ending bracket labeled "2" is present in the fourth system.



4

pp Solo Violin

Andantino (♩. = 63)

rit. *pp a tempo*

5

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a key signature of three sharps (F#, C#, G#) and a bass staff with a key signature of three sharps (F#, C#, G#). The music is in 4/4 time.
- System 2:** Continues the musical theme with similar notation.
- System 3:** Includes a tempo marking of 6 (♩ = 80) and the instruction *cantando*. The key signature changes to two sharps (F#, C#).
- System 4:** Features a key signature change to one sharp (F#) and a time signature change to 3/4.
- System 5:** Includes the instruction *cresc. molto* and a key signature change to one flat (Bb).
- System 6:** Features the instruction *ff poco mosso* and a key signature change to two flats (Bb, Eb).

First system of musical notation. The treble staff contains a melodic line with various accidentals and a fermata. The bass staff features a complex rhythmic pattern with many beamed sixteenth notes. Dynamic markings *ff* and *mf* are present.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active line with frequent eighth and sixteenth notes. The marking *agitato* is written below the bass staff.

Third system of musical notation. The treble staff shows a series of chords and moving lines. The bass staff has a steady, rhythmic accompaniment. The marking *ff* is written below the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with a fermata. The bass staff has a rhythmic accompaniment. A box containing the number 7 is placed above the treble staff. The marking *fff* is written below the bass staff.

Fifth system of musical notation. The treble staff contains a melodic line with a fermata. The bass staff has a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

First system of a musical score. It features a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 12/8. The music includes various chords, arpeggios, and melodic lines in both hands.

Second system of the musical score. It continues the grand staff notation. A fortissimo (*ff*) dynamic marking is present in the right hand. The music shows a progression of chords and moving lines.

Third system of the musical score. The notation continues with complex chordal textures and melodic fragments in both staves.

Fourth system of the musical score. It includes performance instructions: *8 tr* (trills), *ff*, *mf*, *f dim.*, *marcato*, and *p*. Above the system, the text "Curtain" and "Empty stage. A triangular" is written. The system ends with a *cl.* (crescendo) marking.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Fifth system of the musical score. It includes performance instructions: *espr.* (espressivo), *ob.* (oboe), *p*, and *pp* (pianissimo). The notation shows a transition in the musical texture.

Chorus of Peasants (off stage)

8 Lo stesso tempo

SOPRANO
p In low - ly and rude land Our

ALTO
p In low - ly and rude land Our

TENOR
p In low - ly and rude land Our

BASS
p In low - ly and rude land Our

p *ppp* Lo stesso tempo (♩ = 100)

8

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O. M.  I am not so swift as once I was.

The Forester

F.  Stir thyself, Gaf-fer. The rest are home by

fair land, _____ a good land, Whose peo-ple love her

fair land, _____ a good land, Whose peo-ple love her

fair land, _____ a good land, Whose peo-ple love her

fair land, _____ a good land, Whose peo-ple love her

p 

O. M. 

F.  now. Hark to them! Art thou grown too old to

well.

well.

well.

well.



O.M. 

F.  her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

più f  By sun - - beam and

più f  By sun - - beam and

più f  By sun - - beam and

più f  By sun - - beam and



O.M.  Saints of the blessed Aabey, pray for me, And bring a bless-ing on my soul.

F.  Lord!

 shad - ow Her trea - sur-y shall shine With gold of the

 shad - ow Her trea - sur-y shall shine With gold of the

 shad - ow Her trea - sur-y shall shine With gold of the

 shad - ow Her trea - sur-y shall shine With gold of the



(Third Peasant enters and listens)

O.M.  No need to spoil a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by vine. So we that do pos -

mead - - ow And ru - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



poco f

3. P. Look at the sun! Is this an-y sea-son for prayers? We shall be
souls.
and Cre - - do And kneel a - round her
and Cre - - do And kneel a - round her
and Cre - - do And kneel a - round her
and Cre - - do And kneel a - round her
dimin.
dimin.
dimin.
dimin.
dimin.

10
3. P. tak-en by the elves if we de - lay much longer.
F. Let us go!
shrine.
shrine.
shrine.
shrine.
shrine.
10
p
pp

musical score for the first system, featuring piano accompaniment with triplets and marcato markings.

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, featuring piano accompaniment with forte (ff) and fortissimo (fff) markings.

who is not visible to the audience)

musical score for the third system, featuring piano accompaniment with poco più mosso, fortissimo (fff), and diminuendo (dimin.) markings.

musical score for the fourth system, featuring piano accompaniment with piano (p) markings.

musical score for the fifth system, featuring piano accompaniment with diminuendo (dim.) and pianissimo (pp) markings.

11 Chorus of Men

TENORS *p*

BASSES *p*

(♩ = 96)

p Bell of the Abbey

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

pp

(Rosamund disappears within the Abbey)

gain!

gain!

pp

pp

Ob.

Bells (Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ

Ped.

Abbey Bell

poco rit.

f

poco rit.

Robin (going)

Allegretto (♩=100)

(Corvain enters, across the bridge)

13

Rn.

c.

Corvain

Hold you there!

p

f

poco agitato

So we who bear her bur - den -

(bowing to Corvain)

Rn. Gramer-cy for thy

C. Fel-low!

11

accel. *sfz*

Rn. fel-lowship, Good master! See how fast my honors fall: Poor

accel. *a tempo* *mf*

(♩ = 120)

Rn. Ro-bin is become the mate of lords, And fel-low to the brother of the

p

Rn. King!

C. Corvain

Be done, dog! Tell me, which way went the

f agitato *sfzp* *sfzp*

Rn. 

C. 

King?

sfz

14 

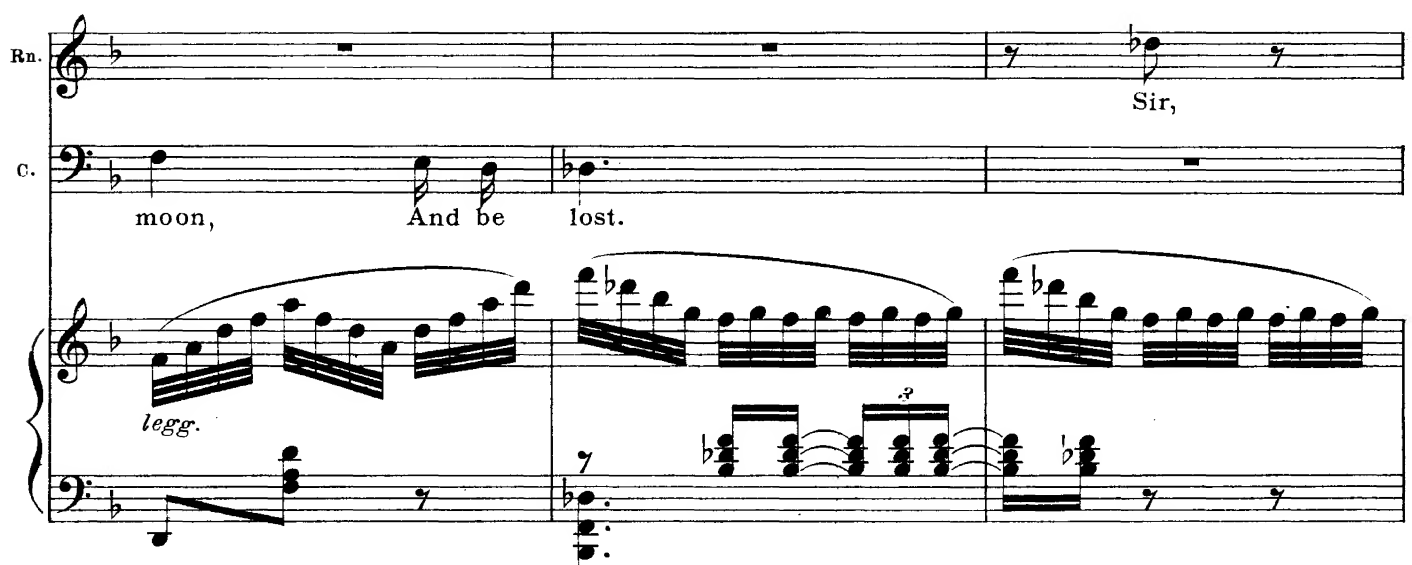
Rn. 

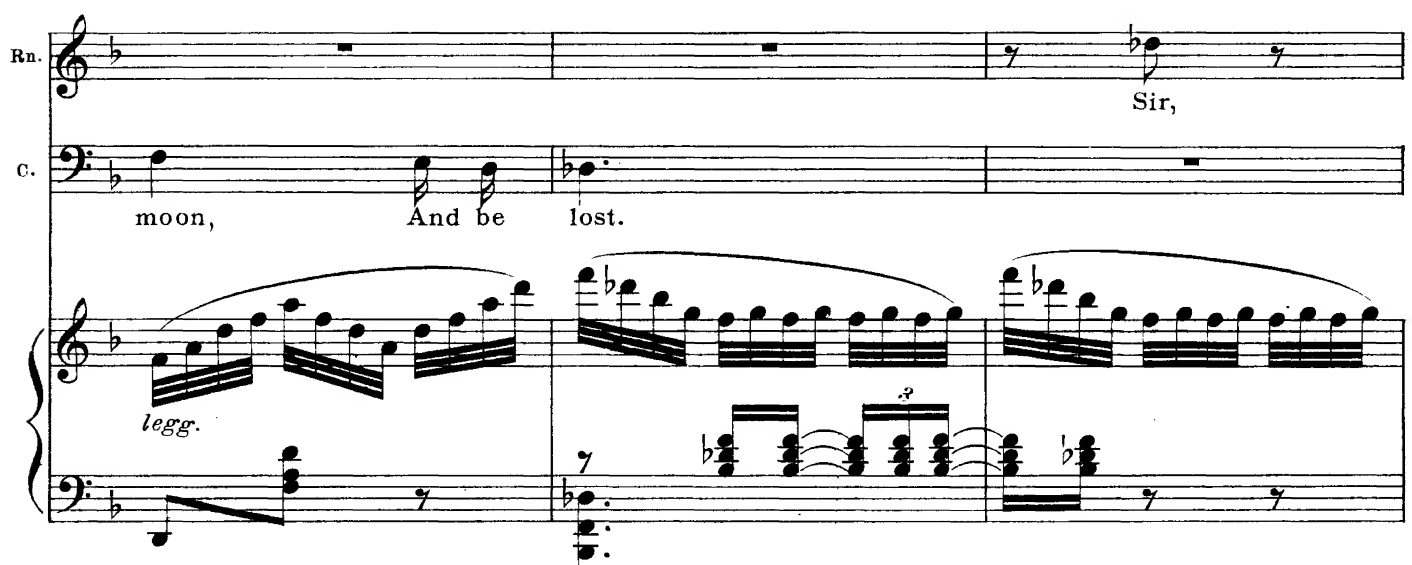
C. 

Ay! lest the King run forth to bay the

f

poco animato (♩ = 132)

Rn. 

C. 

moon, And be lost.

legg.

Rn. which king?

C. My broth - er, oaf! Are there so

Rn. (seated on the edge of the gulf)
The good

C. man - y?

dim.

Rn. and counting on his fingers)
sis - - ters here, They say we have a King in heav'n.

p

Rn. The folk In the vil-lage yonder, they tell wonders too;

Rn. 15

They say there is a king in Fair - y - land. —

pp *delicatiss. e tenuto*

Rn.

Now of these three to lose one —

p

C. *Corvain.*

An-swer me! Saw ye the King in the

sfz p *cresc.*

(angry)

C. for - est?

f

Rn. *Robin* *Meno mosso*

Sir, I have seen No man to-day more like a king than thee. —

p

16

Rn.

C.

(Corvain moves angrily)

More like!

leggiero scherzando

p

f *strepitoso* (♩ = 132)

(Robin dodges)

What now? Come hither.

(Robin nods)

p *poco rit.*

Ob.

(nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

gulf between us.

p

f

24 (Robin picks up a pebble
and tosses it into the gulf.
The pebble drops)

Corvain

17 *more quietly*
più mosso

C. *Ob.*
Hearken! Went he not Clad as a



C. pil - grim, in gray weeds, with staff And san - dal? Would ye know him



Rn. Robin
I have known

C. so?

Più mosso

f *dim.*



Rn. man-y seek the Ho - - ly Land- Poor folk, like

p *p*



Rn. *us;* dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

Rn. king! ————— Why, look ye now,

f *dim.* *p*

sfz

(♩ = 132)

Rn. 'Tis a-against na-ture! If we tell that tale, Men will but say that we have

p *mysteriously pp* *poco rit.*

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

Agitato

pp *pp* *f*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

Corvain

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

f agitato *solenne* *p*

Robin *commodo*

Rn. Brother to a crown, And fel-low to a

Allegretto (♩ = 120)

p

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

f *ff* *Basn.* *Cl.*

Mosso (♩ = 63) (Robin has an inspiration)

Rn. A - ha! See now:-

sfzpp subito *pp*

Rn. This is Hal-lows' Eve, _____ No night for prince or

Rn. pil - - grim wan - - d'ring, For

Tempo di Valse

rit. *a tempo* *p*

Rn. who - so seeks _____ the Ho - ly Land to - night _____

21

Rn. May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

Rn. gob - lins have him, or the gnomes Took him

Rn. to be their king,

poco f

22

Rn. or he hath seen A Sing - ing Wo - man in the

pp

Rn. wood, and gone To slumber at her side for seven

pp

Rn. years, And wake a mad - - man. —

pp

23 *f* *poco rit.* *a tempo*

Rn. There now — is a tale Folk will be - lieve! —

poco f

Rn. Say I well? —

Rn. Say I well? —

C. Corvain *f* Thy long tongue One day will

C. crop thy long ears. E-nough! Go, Rouse the village!

f

24

poco animato Robin

Rn. On this night?

Rn. Ho - ly Saints! Hal - lows' Eve?

Rn. Nev-er a soul stirs from his door -

poco animato

25

Rn. There be too many a-broad who have no souls:

(Bell)

(Robin hears the nuns)

ff

Not for twenty kings!—

Chorus of Nuns (off stage)

f

In sem - - - pi - - - ter - - - na

The Abbey Bell

ff

(Robin goes)

Marry, here be more Seekers af-ter lost crowns!

Corvain

f

Wait, thou!

sae - - - cu - la.

dimin.

p

One Voice (Soprano, in the Abbey)

v. A - - men.

Rn. Not II! It is not good to walk too near the throne. Give ye good

sfzpp *pp legg.*

v. In sem - pi - ter - na

Rn. e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

v. sae-cula. A - ve Vir-go glo - ri - o - sa!

Rn. dark - ness! Corvain (growling)

c. In-solent!

Chorus of Nuns (within)

A - men.

A - men.

26 (♩ = 92)

Chorus of Nuns

Moderato

a tempo

p SOPRANO I
A - ve Vir - go glo - ri - o -

p SOPRANO II
A - ve Vir - go glo - ri - o -

p ALTO I
A - ve Vir - go glo - ri - o -

p ALTO II
A - ve Vir - go glo - ri - o -

Moderato (♩ = 80)
Organ
p a tempo
Harp (off stage)

Corvain (turning away down stage)

C. O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

mf sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,

Con - so - la -

gra - ti - o - sa Con - - so - la - trix - ho - mi - num: —

gra - ti - o - sa Con - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix

gra - ti - o - sa Con - so - la - trix —

One Voice

v. In sem-pi-ter-na sae-cu-la, —

c. How long? I shall remember!

trix.

mf A - - men. *pp* A -

ho - mi - num. *mf* A - - men.

ho - mi - num. *mf* A - - men.

ho - mi - num. *mf* A - - men.

ho - mi - num. *mf* A - - men.

27

- - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae. Ma - tris ma - la — pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

27

pp

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

(The nuns appear at the Abbey door and are issuing forth....

num!

num!

num!

num!

pp Orchestra

dolce

.... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf 28

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be - a - ta, quae sur -

cresc.

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U - bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

(The entire Chorus of nuns has now come forth)

29

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Re - gis

Con - - di - tor in gre - mi - o! Nu -

Con - - di - tor in gre - mi - o! Nu -

f poco più animato

ℳ

nu - trix an - ge - lo - - - - - rum,

nu - trix an - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

- trix Re - gis an - - ge - lo - - - - - rum,

ℳ

(The nuns hang garlands upon the shrine)

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris-te mi-nis -

te - ri - um; Va - ni - ta - te Fac de - vo - tam,

te - ri - um; Fac de - vo - tam,

te - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

te - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

Et va-len-tis per-fer-ven-tem - Quan -

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

Et va-len-tis per-fer-ven-tem Fo - - ve de-si-de - ri - - um.

f

Ad. *

più animato

do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

più animato

do tan-dem, quan-do fo - - re, Ut lae-tan-ti cum tre -

f

Quan-do tan-dem, quan-do fo - - re,

Quan - do tan-dem, quan-do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo - re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-

cresc.

ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

ff (The nuns move back into the Abbey) *p*

a - - - vit a - ni - - mam. 0

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff

a - - - vit a - ni - - mam.

ff *p*

32

p

a - ma - tor am - plec - ten - de, To - tam me in

p

O a - ma - tor am - plec - ten - de, To - tam me in

p

O a - ma - tor am - plec - ten - de, To - tam me in

p

O a - ma - tor am - plec - ten - de, To - tam me in

32 (♩ = 84)

p

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,-

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - - - - fer ca - ri - ta - tem

mo - do re - i, — In - - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - - fer ca - ri - ta - tem

mo - - do re - i, In - - - - - fer ca - ri - ta - tem

pp

33 (Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

M. Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

Tr.

M. such joys as are not thine. What is thy will? Corvain

C. Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

poco più animato

34

c. mother. On-ly to seek your saint-ly king, Auburn.

mf A - - - men!

mf A - - - men!

mf A - - - men!

mf A - - - men!

34

f

(with evil emphasis)

c. If he be long away my will May count for something more. Look to it.

sfz ($\text{♩} = 100$)

Myriel

m. Thou? Sure-ly, then we shall have a king in - deed!

c. Corvain

What,

mf

8

c. have ye no more news of him than I, His brother? Ye be

c. women still — someone In this un-mann'd communion, brides of heav'n,

35

c. Might so far sin as to have heard his voice Sing-ing, and

3

p

c. caught the gleam — of his red hair A-cross the val-ley?

3

p

Myriel (Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

mf *f* *sfz*

Rd. Rosamund (advances timidly to Myriel)

M. Mother - Myriel

36 Rosamund - thou?

dim. *espress.* *dolce* *pp*

h. The king - Is he lost?

C. Corvain (roughly) *f*

Ay,

Fl. *p*

C. or gone to kneel by tombs And feast his soul on saints' bones.

Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain

C. In Fair - y - land, may-be.

ad lib. *p* *animato*

Moderato

C. Ha! ha! ha! He is half minstrel, half Priest,

sfz

Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so

C. al - to - gether fool. The rest is man.

(♩ = 66) *p*

beau - ti - ful - So George against the dragon might have gone, Or

(♩ = 72) *pp* *marcato*

Myriel expresses silent disapproval
poco mosso

38

Rd. Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

mf

(♩ = 88)

Ob.

p

Cl.

pp

dim.

pp

39 Rosamund
Lo stesso tempo (♩ = ♩)

Rd. Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

ppp

Rd. world — Where the sun crowned the hills with gold, and all The

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-weary folk

pp *p*

Rd. re-turn-ing home Blew down—the blos-som-y breeze thro' the

pp

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

pp

Rd.

Lo stesso tempo

Rd.

I saw one rid - ing on a great red steed.

Rd.

Glo - rious in gold - en ar -

Rd.

mor, with his

41 Più lento

Rd.

brow Flung up - ward in the sun - beams, and his

Rd. hair ——— Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - gel, ah! he

Rd. plunged down The mountain, o - ver the riv - er, thro' the vale In - to the

Rd. *for-est!*

ff con fuoco

3

Corvain (trying to break into the scene)
coarsely f

So ho! Stole a-way!

meno f

dim.

44

Myriel (quietly, rather meek) *Moderato*

Child, were thine eyes up-on thy beads, to see So

p

Rosamund

Therefore the world seems all

fond-ly? There is a gulf between Thee and the world.

Corvain

Bah!

p

animato

Rd. Won - der - ful as a dream of Fair - y - land. Corvain (derisively)

C. Fair - y - land!

p

Myriel

M. Have a care lest thou raise up The dust of carnal dreams against the light, And

p

45 Rosamund (with enthusiasm)

Rd. I do not love to look up - on the

M. gazing on bright clouds despise the sun! 45 (♩ = 96)

pp

Rd. sun - Only by his light to behold all else - And find it fair.

Rd.

Mother, I know the world Turns ashes, yet - how shall I dream of heav'n

Rd.

If not - by ev - 'ry sign - - God shows us here?

Rd.

46 The sweet songs and rich blossoms and kind

Rd.

eyes, - - The glo - - ry and the

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

pp *espr.*

Corvain (maliciously delighted)

c. Answered! Well answered! See The saint

Allegro *f* *accel.* *ff accel.*

c. speechless! Pret-ty one, live,

(♩ = 60) *p*

48

c. laugh, love To - day. To - mor-row -

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *f* Ay, to - morrow! Child, Thou hast thine answer! *ff*

Poco lento

Rosamund

49

Rd. I have sinned -

M. This is he who loves earth! *Poco lento* *espress.* *f* *49* *♩ = ♩*

Myriel

M. *p* Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and

Rosamund

pp *ad lib.*

Rd. Where lies the road To

M. show Thy heart the way to heav'n. *pp* *pp rit.*

a tempo **50 Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f* Lo, where he

C. *a tempo* **50 Allegro** *pp* *f* *l.h.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. Rosamund *sempre più agitato* I pray thee, let me wait to see his face, No - ble and

M. Myriel *sempre più agitato* O-bey! There is a dev-il in thee! What, shall I Be

C. *sempre più agitato* comes! Arch - an - - gel! Prince of dreams!

p *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gel! Prince of dreams! See him!

Con moto moderato

Rd. _____ but now! _____ (Myriel forces Rosamund out) (Auburn enters)

M. stub-born? What, un-will-ing? Go! _____

C. Lo, _____ where he comes! _____ Ha! ha! ha! Late! (calling to Auburn)

Con moto moderato

ff *sfz* *p leggiero*

C. too late! Here was a pret-ty la - dy, fain To fol-low thee to Fair - y - land! _____

Auburn [51] *ad lib.*

A. I love A la - dy in the Ho - ly Land.

C. _____

pp ten. *teneramente*

(scornfully)
a tempo mosso

C. Ho - ly Land, Fair - y - land, it is all one.

mf a tempo mosso

ff

C. Mean-while, who shall be king here?

52

A. Auburn

Andante *tranquillo*

Is the name Of king so great a mat-ter?

p colla voce

p

Corvain (to Auburn) Allegro

Con moto moderato (♩ = 76)

(to Myriel)

So they say. How think ye? Did the Lord mis-take, and

f a tempo

p

C. send The Saint in - to the world be - fore the King? Or

M. Myriel (shocked)
We have
C. did the wo-men blun - der, and change the babes?

M. heard e-nough blas - phe-my! Auburn
A. Nay, — what harm In a word? We know him well for

A. (He turns to Corvain)
one whose love Cov-ers her shame with laughter.

(with great dignity)

A. *ad lib.*
Take the crown, In God's name, broth-er; and with all my

p Brass pp f

M. **54** Myriel (interrupting violently)
agitato
Not so! Hold! (to Myriel, quietly)

A. heart Be thou_ Shall I

espress. f agitato ff p legg.

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp poco ten.

Myriel (angrily)

M. *Dost thou crown a dog with dreams?*

A. *These are dreams. I out-grow them.*

agitato

f

p.

55 Moderato

A. *Corvain*

C. *Or an ab-bess? Come, give up Thy toys to thy nurse, child—*

Moderato

mf

M. *Myriel*

A. *Nay, To a broth-er, if he will.*

C. *thy dry nurse.*

agitato

f

pp

fz

p

56 **Pietà** *Piu mosso*

M. *broth-er!*

C. *Go and pray, wo - man! Leave men _____ To deal with*

f

M. *accel. poco a poco*
 A pic-ture-book of souls; A game of life and
 C. men. _____ Go and pray! Leave men _____ to
accel. poco a poco

M. death; a toy where-by,

C. deal with men! Here is that Where - fore,

M. Since the be-gin-ning of the world, strong hell Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 Allegro molto

C. (Ω) (Myriel and Corvain glower at each other savagely)

Shall I yield This to her?

Allegro molto

ff

M. Myriel (gesturing toward the shrine) *p* Not to me:

(The tension relaxes)

Molto moderato (♩ = ♩)
(Myriel smiles)

M. to one who was A wo-man, and now reigns throned o-ver all, Moth-er and

ppp *pp*

M. Maid and Queen.

pp

A. Auburn [58] Let it be so!

rit. *marcato*

A. Allegro moderato And o-ver all our land

f

A. *shall blow the flow'rs Of E - den!*

A. *Con anima (♩ = 60)*

Women shall bear, And men la - bor un - gov-erned.

A. *There shall be No law but love, no*

cresc.

A. *crown save on whose brow Burns the Star of the*

A. *ad lib.* **59** *espress.*

Sea, and in her heart The red Rose of the world!

colla voce *pp*

Corvain (dryly)

c. *12/8* *f* *poco pesante*

Ay, ay, she died Some years back.

c. *2b* *2* *2*

Let be, there are crowns in

c. *2* *2* *2* *2*

heav'n Al - read - y. Al - so there are

c. *poco a poco più mosso*

maids a - live That may be

c. *poco a poco più mosso*

moth-ers. In the dev - il's name,

25371

72 [60]

c. *2* Let the kings reign— and the saints pray! Come home,

accel.

c. Take a wife, rule thy king - dom, be_____ a

ff sfz

M. Myriel *ff* Allegro molto

In the dev-il's name? (losing patience)

c. man! O, Gods— Ma - ry's—

sfz mf cresc.

Allegro molto

c. [61] Presto

the saints, The

Presto sfz

c. *gob - lins!*

sfz *sfz* *sfz*

c. *(dangerously quiet)* *(♩ = 100)*

Fool, I would give life for this, Ay, — or

sfz *p* *poco* *sfz* *f*

M. *62* Myriel

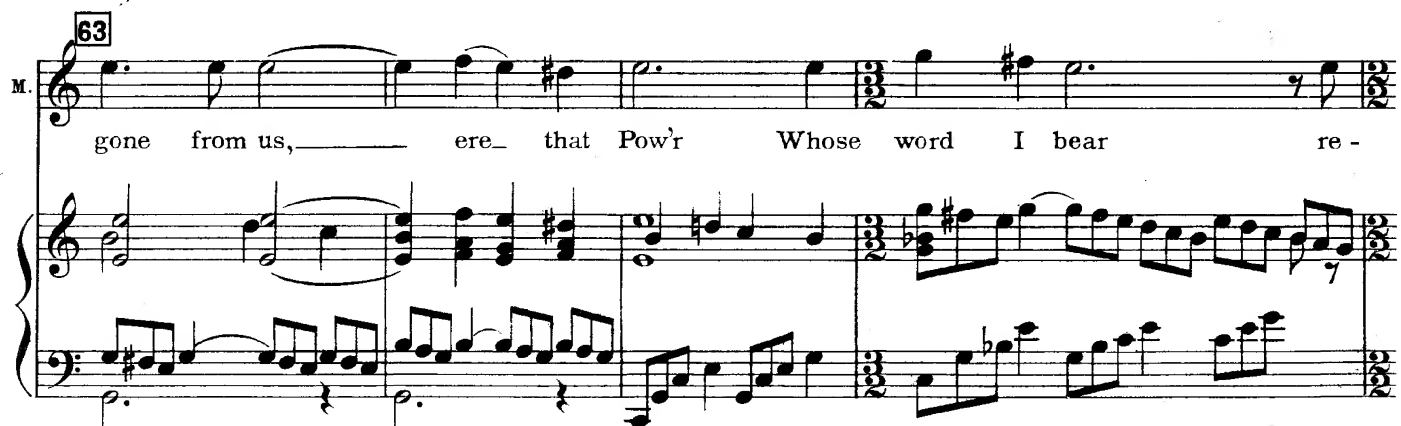
A. Auburn *ff* Cor - vain! _____

C. take life. Be - ware! *62*

fff

M.  Of fire from heav'n! A -

M.  void! We have en-dured O-ver-long. Be-

63 M.  gone from us, ere_ that Pow'r Whose word I bear re -

M.  move thee from His sight For ev-er! Give back! (Corvain retreats)

across the bridge) **64**

M.

A. **Auburn**

M.

A.

M.

A.

(The bridge falls with a crash)

M.

A.

vain, Cor-vain is foiled! _____

65

M.

Broth-er from broth-er will I set a-part, _____ Blood from blood, saith the

A.

Cor - vain is gone! _____ His plan is but

M.

Lord! _____

A.

vain! _____

66 Presto

First system of musical notation, measures 66-67. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Presto'. The notation features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.

Second system of musical notation, measures 66-67. The right hand continues with rapid sixteenth-note runs, while the left hand plays sustained chords. A 'dim.' (diminuendo) marking appears in the right hand towards the end of the system.

Third system of musical notation, measures 66-67. Measure 67 is marked with a box containing the number '67'. The right hand has a 'p' (piano) marking. The left hand features a series of descending chords.

Fourth system of musical notation, measures 66-67. The right hand continues with sixteenth-note passages. The left hand has a 'dim.' (diminuendo) marking. The system ends with a fermata over the final chord.

Fifth system of musical notation, measures 66-67. The right hand has a 'pp' (pianissimo) marking. The left hand features a series of descending chords. The system ends with a fermata over the final chord.

Sixth system of musical notation, measures 66-67. The right hand has a 'pp' (pianissimo) marking. The left hand features a series of descending chords. The system ends with a fermata over the final chord.

(Auburn kneels and offers the crown to Myriel)

78 **68** Moderato **Single voice (within)**

V. In sem - pi - ter - na sae - cu - la.

M. Myriel

A. Auburn Not to me; to Her.

Moth-er, now thy bless-ing.

SOPRANO I A - - men.

SOPRANO II A - - men.

ALTO I A - - men.

ALTO II A - - men.

68 Moderato

A - - men.

V. A - ve Vir - go glo - - ri - o - sa!

A.

Corvain (growling. disappears in the darkness) Mother, far more than mother,

C. Holds the world such an-oth-er John - a - dreams?

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

pp

pp

A. 

Thou whose eyes Out of all a-zure skies look down on me, Whose

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

quae pri - mae - vae

A. 

hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

Organ

A. 

Where brooks laugh in the sun, whose robe flows green A-long the

la-ta sae - vae Gen-ti nos - - - traе Do - mi - num.

la-ta sae - vae Gen - ti - nos - traе Do - mi - num.

la-ta sae - vae Gen-ti nos-traе Do-mi - num, Do - - mi-num.

la-ta sae - vae Gen-ti nos - traе Do-mi-num.

p

A. 

spring-time Lo, now e-ven I, A prince of dreams, lay my poor glo-ry down,

Quan - do tan-dem, quan - do fo - re

Quan - do tan-dem, quan - do fo - re

Quan - do tan-dem, quan - do fo - re

Quan - do tan-dem, quan - do fo - re

pp *pp* Brass

A. —La-dy, be-fore the darkness of thy shrine While I go forth to find thee, O
Ut lae - tan-ti cum tre-mo-re.
Ut lae - tan-ti cum tre-mo-re.
Ut lae - tan-ti cum tre-mo-re.
Ut lae - tan-ti cum tre-mo-re.
pp
pp
pp
pp
pp

A. 71
let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the
legato
3

A. mean - ing of this dream Where-in we toss, long-ing;
3

A. *the har-mo-ny Where all earth's dis-so-nan-ces*

SOPRANO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A. *close and cling Sat - is - fied, full of sleep. Rose of the world!*

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

72

pp dolce

Animato

A. Lift up mine eyes from lov - ing dust,

sfzp

A. And — let Thy glo-ry shine be - fore me as a star

A. Guid - ing my hap - pi - ness to Beth - - - le - -

cresc. f dim.

73 **Tempo come sopra**

A. hem!

p

A. 

Lift up my heart, Rose of the World,— and show Thy won - der ope-ning as a

Chorus of Nuns

SOPRANO I
O a - ma - tor am - plec - ten - de, To - tam me in

SOPRANO II
O a - ma - tor am - plec - ten - de, To - tam me in—

ALTO I
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO II
O a - ma - tor am - plec - ten - de, To - tam me in

pp

A. 

rose un-fold-eth Her deep heart under the dawn.— O Star — of the Sea!

si - nu pren - de, Flo - ris glo - - ri-ae os - ten-de

si - nu pren - de,— Flo - - ris glo-ri-ae os - ten-de

si - nu pren - de, Flo - - ris, flo - - ris glo-ri-ae os - ten-de

si - nu pren - de, Flo - - ris, flo - ris glo-ri-ae os - ten-de

74 *rit.* Tempo giusto

A. Rose of the world!

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

rit. *poco f*

I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

74 Tempo giusto (Lightning showing the figures of Auburn)

pp rit. *pp* *ff*

and Corvain) (Corvain strikes)

fff

p

75 Allegretto (♩ = 66)

p

Fairy fires

shining

glowing

sfz

76

ff *dim.* *p* *f*

Twinkling of lights *pp*

increasing in rapidity

The musical score is written for piano in 3/8 time. It begins at measure 75, marked 'Allegretto (♩ = 66)'. The key signature has three flats (B-flat, E-flat, A-flat). The first system shows a piano (*p*) introduction with a triplet of eighth notes in the right hand and a sustained bass line. The second system continues with a triplet of eighth notes, with the text 'Fairy fires' above the right hand and 'shining' below the left hand. The third system features a forte (*sfz*) triplet of eighth notes. The fourth system starts with a triplet of eighth notes and ends with measure 76, which is marked with a box containing the number 76. The fifth system contains dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *f* (forte). The sixth system begins with the text 'Twinkling of lights' and *pp* (pianissimo), followed by a triplet of eighth notes. The final system shows a triplet of eighth notes with the instruction 'increasing in rapidity'.

(Corvain runs away finally)

8.....

f dim.

8.....

rit. *tr* *tr*

77 TENOR (off stage)
p a tempo

Chorus of Men
Fairies

When the sum - mer day is done, And the saints in

BASS

p And the saints in

pp

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

set - ting of the sun: Wak - en, Lit - tle Folk, a -

set - ting of the sun: Wak - en, Lit - tle Folk, a -

8.....

SOPRANO *p* Here are

ALTO (off stage) *p* Here are

wak - en! wak - en!

78 fears to be for - sak - en, Trea - sure giv - en, plea - sure

78 fears to be for - sak - en, Trea - sure giv - en, plea - sure

tak - en; Fol - low, fol - low,
 tak - en; Fol - low, *p leggiero* fol - low,
 Fol - low, fol - low,
p leggiero Fol - low, fol - low,

[illegible]

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

ev - 'ry one!

poco f

Detailed description: This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, each with the lyrics 'ev - 'ry one!'. The piano part consists of chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

79 (During the following the Fairies appear, dancing; at

'Cello

Detailed description: This block contains the second system of the musical score. It features a piano accompaniment and a cello part. The piano part continues with chords and moving lines. The cello part enters with a melodic line. The key signature remains three flats, and the time signature is 4/4.

first two with brooms, sweeping away the mist; others with wands, lighting them

Detailed description: This block contains the third system of the musical score. It features a piano accompaniment. The piano part continues with chords and moving lines. The key signature remains three flats, and the time signature is 4/4.

gradually, until the stage is quite filled and lighted)

Detailed description: This block contains the fourth system of the musical score. It features a piano accompaniment. The piano part continues with chords and moving lines. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp), and the time signature is 4/4.

This musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Measure numbers 75, 80, and 84 are indicated in boxes. Performance markings include *f* (forte) at the beginning, *dim.* (diminuendo) in measure 79, and *p* (piano) in measure 81. Fingerings are indicated by numbers 1-5. Ornaments, specifically mordents, are placed over notes in measures 78, 80, 82, and 84. Dynamic markings include accents and slurs. The piece concludes with a final whole note chord in measure 84.

(All the Fairies have entered. The Chorus is still invisible)

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, —

p

When the breez - es breathe in tune,

a tempo

p

Chorus

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r And the

Fill and thrill them with the pow'r And the

82

Poco più mosso

pas - sion of the hour, That em - bo - som

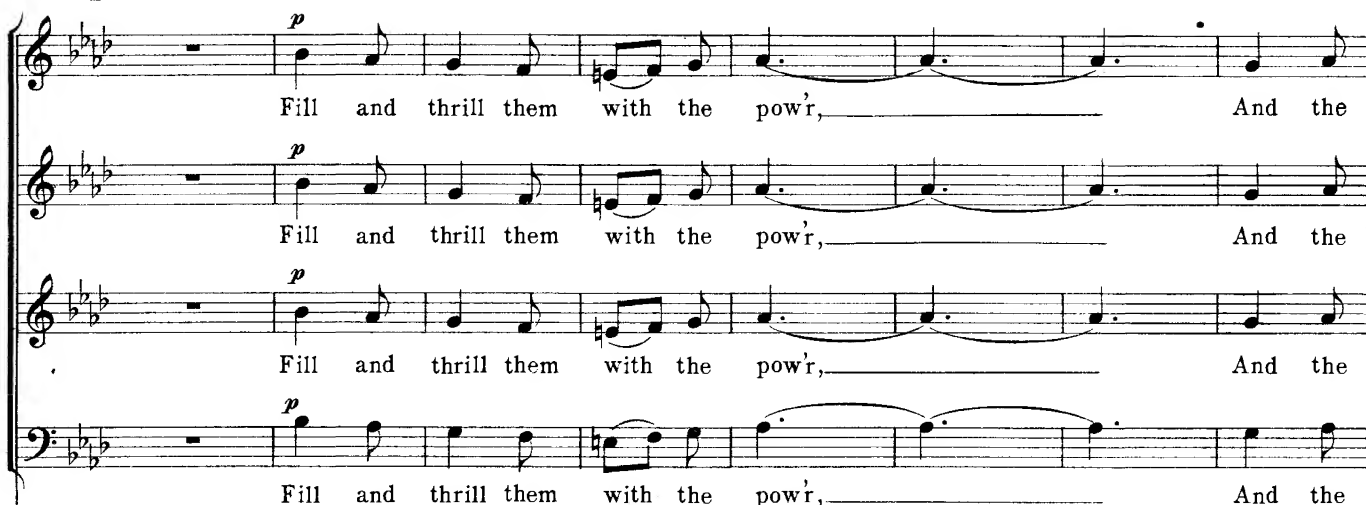
pas - sion of the hour, That em - bo - som

cresc. *f*

and em - bow'r All the mys-ter - y of June. That em - bow'r All the mys-ter - y of June. and em - bow'r All the mys-ter - y of June. That em - bow'r All the mys-ter - y of June.

2

83



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Measures 83-86. The lyrics are: "Fill and thrill them with the pow'r, And the". The music features a melodic line in the upper voices and a supporting bass line. Dynamics include *p* (piano) and *pp* (pianissimo).

Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

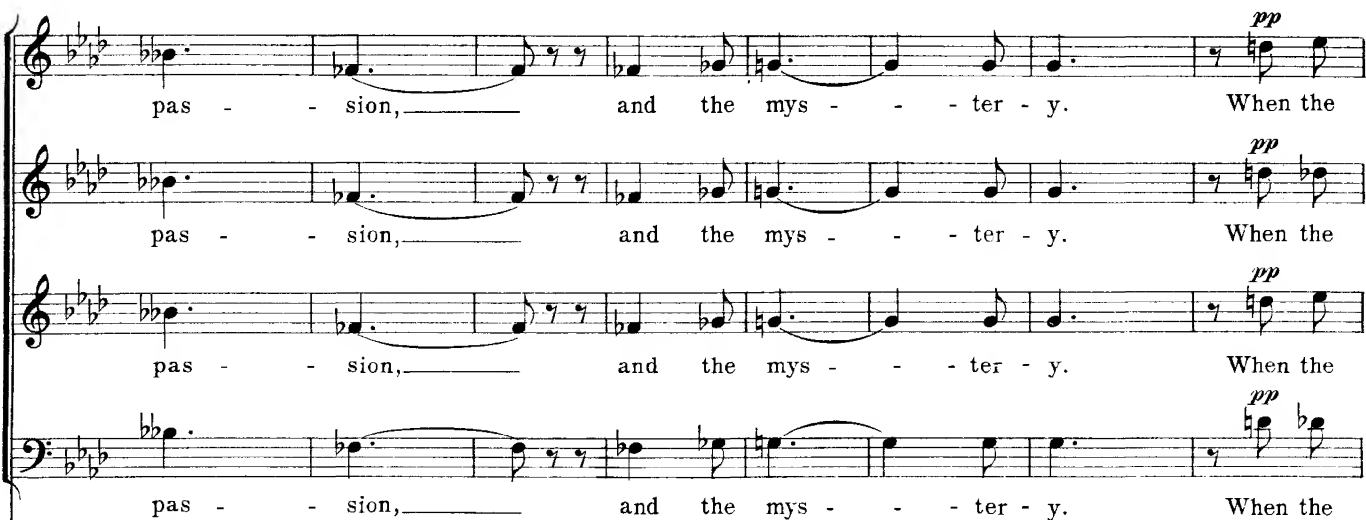
Fill and thrill them with the pow'r, And the

Fill and thrill them with the pow'r, And the

83



Piano accompaniment for measures 83-86. The right hand features chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include *p* (piano).



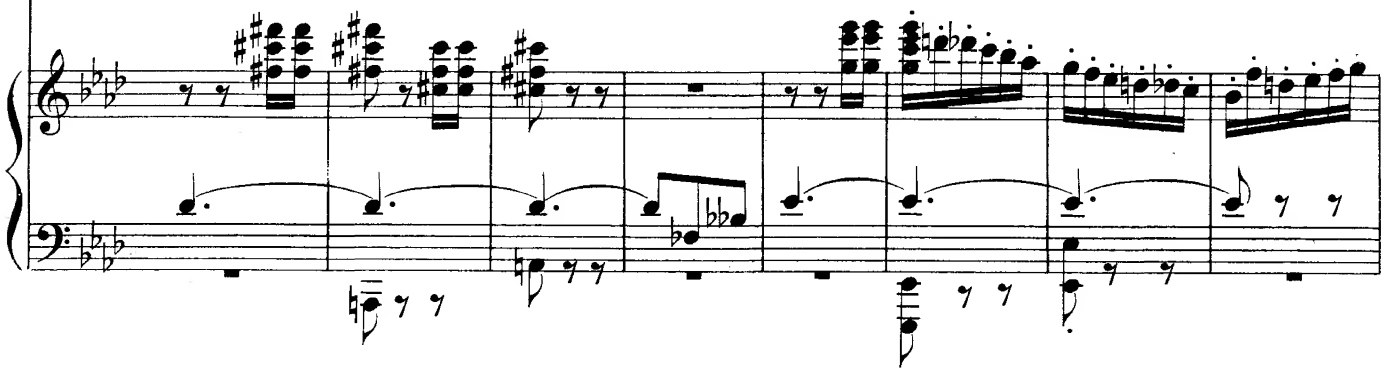
Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Measures 87-90. The lyrics are: "pas - sion, and the mys - ter - y. When the". The music continues the melodic and harmonic themes from the previous section. Dynamics include *pp* (pianissimo).

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the

pas - sion, and the mys - ter - y. When the



Piano accompaniment for measures 87-90. The right hand features more complex chordal textures and arpeggios, while the left hand continues the bass line. Dynamics include *pp* (pianissimo).

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

veils of earth are torn, — And a yearn - ing and a yearn - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

Throng a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

and the old-en Won - der crowned them un - be - hol - - - den

cresc. molto *ff*

8

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -

ff
In a Fair - y - land re -



85 Robin
Animato

Rn. *f*
Ye who are free of worlds be -

f
born!

f
born!

f
born!

f
born!



85 Animato (♩ = 76)

f *p*



Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

ff Our Queen — and King!

Chorus

86 (Robin raises the cup and drinks)

Musical score for measures 86-87. The score is written for piano in G major, 12/8 time. Measure 86 features a forte (ff) dynamic with a descending eighth-note scale in the bass and a melody in the treble. Measure 87 continues the melody and accompaniment with various articulations and a final cadence.

(He scatters the remaining drops

Musical score for measures 88-89. Measure 88 continues the piano accompaniment. Measure 89 features a fortissimo (fff) dynamic with a rapid, ascending eighth-note scale in the bass and a melody in the treble.

over Auburn Auburn rises slowly..looks about, groping and confused . . .

Musical score for measures 90-93. Measure 90 begins with a piano (p) dynamic and a descending eighth-note scale. Measure 91 features a piano (p) dynamic with a melody in the treble. Measure 92 features a piano (p) dynamic with a melody in the treble. Measure 93 features a piano (p) dynamic with a melody in the treble.

. puts his hand to his head staggers)

Musical score for measures 94-97. Measure 94 features a piano (pp) dynamic with a melody in the treble. Measure 95 features a piano (pp) dynamic with a melody in the treble. Measure 96 features a piano (pp) dynamic with a melody in the treble. Measure 97 features a piano (pp) dynamic with a melody in the treble.

8.

Wood *p* *meno mosso*

espress.

(The light breaks forth in the shrine)

88

mf *espress. e dolce*

p

(Auburn and Rosamund admire each other)

dim.

sempre dim. ed espress.

pp *delicatiss.*

6

6

6

Auburn

89 Molto moderato (♩ = 63)

A.

A.

Rd.

A.

Chorus

SOPRANO

ALTO

TENOR

BASS

Rd. 

beyng, More than my heart may fathom, lest it break; Surely for this my dreams

Rd. 

— were on - ly pray - ing: And yet - I wake!

Rosamund

Rd. 

Auburn

A. 

Art thou not she that is crowned Queen in

pp Fair - y-land! Fair - y - land!—

pp Fair - y-land! Fair - y - land!—

pp Fair - y-land! Fair - y-land!

pp Fair - y-land! Fair - yland!



91

dolciss.

Rd. I have no heav'n but thou art

A. heav'n?

pp

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

pp

gliss.

8

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

p

(d=d.)

92

Rd. *pp* love, my love!

A. *pp* O my love!

Chorus *pp* Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

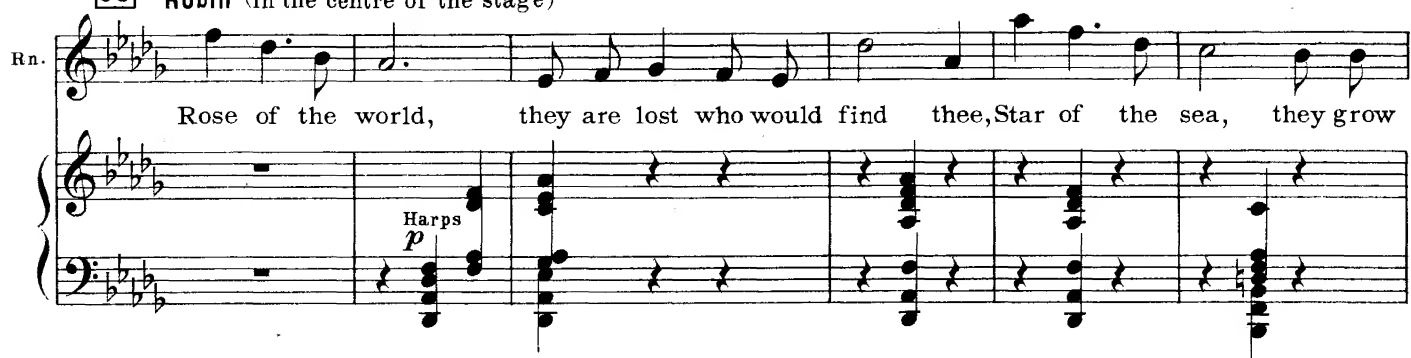
pp Fair - y - land! Fair - y - land! Fair - y - land!

92 *pp* *ppp*

pp *sfz* Str.

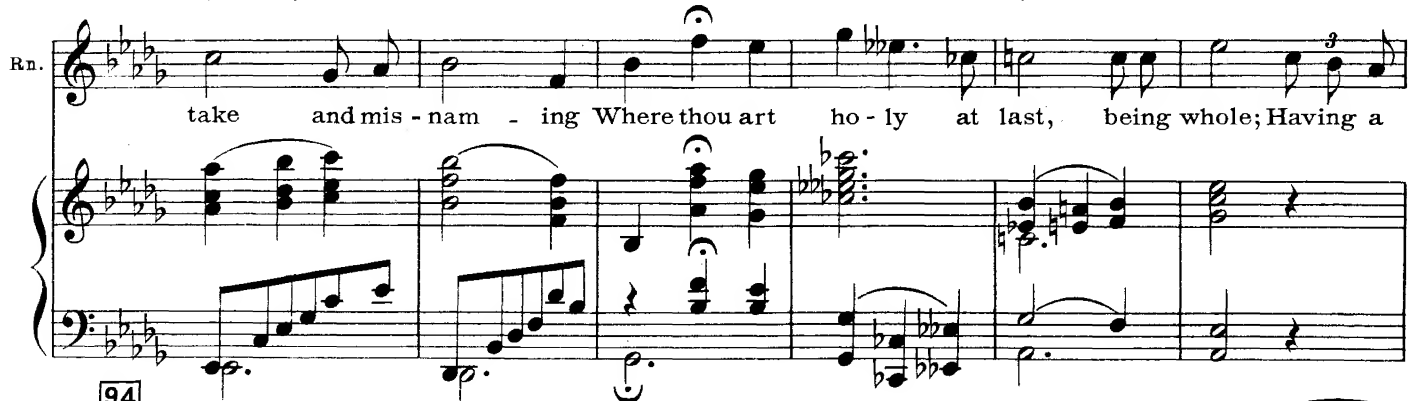
sempre dim.

93 Robin (in the centre of the stage)

Rn. 

Rn. 

Rn. 

Rn. 

Rn. 

Rn. for a soul.

Rn. 95 *un poco mosso* Yea, thou shalt lead them

Rn. to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems

Rn. Beauty, and shame, looking dream - ward, embraces Love,

Rn. the un - - conquered of dreams.

96 *maestoso* **Tempo I^o**

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

p

Rn. mand of the glo - ry that grows Out of the dust, _____

marcato cresc.

97

Rn. understand-ing the hid-den

ff

molto rit.

Rn. Fire _____ in the

molto rit.

Più mosso
a tempo (Rosamund and Auburn are seated together) 98

Rn. rose.

Chorus
Crown them! crown them! crown them!
Crown them! crown them! crown them!
Crown them! crown them! crown them!
Crown them! crown them! crown them!

Più mosso
a tempo 98

f *dim.* *p* *pp espress.*

(The Fairies crown them)

and scatter flowers before them)

pp *poco f*

99 Rosamund
Moderato

Rd. *pp* Now it is done: as a song that songs re-

A. *pp* Now it is won: in the

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

Where lies the road to Fair - y - land? O - ver the hills of

99 Moderato (♩ = 72)

Rd. mem - ber, Com - - - -

A. hour of proud sur - ren - der, Leans my Queen from her

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - night,

dawn, Un - der the deeps of mid - - - night,

dawn, Un - der the deeps of mid - night,

Rd.

A.

Rd.

A.

Rd. heart — made pure for his bri - - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine - ly ten - der,
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.

100
 Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,
 p

Rd. the arms of a man,
 A. the eyes of a
 cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

8

f

101 Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

101 Un poco mosso

f

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

Fol - - ly deep - er than

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

Laughter and tears from all the years In the light of Fair - - - y -

p.

102

land!

land!

land!

land!

102

ff

p.

Rosamund

Rd. *ff* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* Now it is known: the king-dom of fan - cy, found - - -

Chorus

ff Who shall be king in Fair - y - land? He that will not for -

ff Who shall be king in Fair - y - land? He that will not, will

ff Who shall be king in Fair - y - land? He that will

ff Who shall be king in Fair - y - land? He that will not for -



Rd. - ed, Firm in the flesh that hun - gers,

A. - ed, Firm in the flesh that hun - gers,

Rn. - ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a



117

103

Rd. the soul that knows, Now it is known: the

A. the soul that knows, Now it is known: the

Rn. soul that knows, Now it is known: the

heart to un-der-stand. Who shall be king in

heart to un-der-stand.

heart to un-der-stand.

heart to un-der-stand.

heart to un-der-stand.

Who shall be king in

6

103

f

Rd. king - dom, Throned up - on clay, with

A. king - dom, Throned up - on clay, with

Rn. king - dom, Throned up - on clay, with

Fair - y - land? Who shall be, who shall be queen in

Fair - y - land? Who shall be queen in

Who shall be queen? Who shall be queen in

4

2

Rd. fire — as a robe — sur - round - ed, sur - round - ed,
 A. fire — as a robe — sur - round - ed, sur - round - ed,
 Rn. fire — as a robe — sur - round - ed, sur - round - ed,
 Fair - y - land? A child — and a wo - man.
 Fair - y - land? Lo, a child and a
 Fair - y - land? A child, a wo - man;
 Fair - y - land? A child, lo, a child and a

8

Rd. with fire — as a
 A. with fire — as a
 Rn. with fire — as a
 a child and a wo - man. Ver - i - ly, they shall
 wo - man. Ver - i - ly, they shall
 a child and a wo - man. Ver - i - ly, they shall
 wo - man, a child — and a wo - man. Ver - i - ly, they shall

12

104

Rd. robe sur-round - ed, 18/8

A. robe sur-round - ed, and crowned with the 18/8

Rn. robe sur-round - ed, crowned 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

know Heav'n in earth, and 18/8

8. 104

2 2

ff

Rd. and crowned with the 18/8

A. light, and crowned with light, 18/8

Rn. with the light of the rose, and crowned with the 18/8

earth in heav'n, and both, and 18/8

earth in heav'n, and both, and 18/8

earth in heav'n, and both in 18/8

earth in heav'n, and both in 18/8

18/8

Rd. light of a dream of

A. crowned with light, with the light of

Rn. light crowned with the light of the

both in Fair - y -

both in Fair - y -

Fair - y - land, and both in Fair - y -

Fair - y - land, and both in Fair - y -

105

Rd. heav'n!

A. heav'n!

Rn. heav'n!

land!

land!

land!

land!

105

ff

dim.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a supporting line with chords and a triplet of eighth notes in the final measure.

Second system of musical notation. Above the first measure, the text "(The curtain falls slowly)" is written. Below the first measure, the text "sempre dim." is written. Below the final measure, the text "pp" is written. The treble clef staff continues the melodic line. The bass clef staff features a long, sustained chord in the final measure.

Third system of musical notation. The treble clef staff contains a rapid sixteenth-note passage. The bass clef staff contains a series of chords. The final measure of the system is marked with a 3/4 time signature and the text "pp".

Fourth system of musical notation. The treble clef staff contains a melodic line with a fermata over the final measure. The bass clef staff contains a series of chords. The final measure of the system is marked with a fermata and the text "Fin. *".

ACT II
The Castle

Allegro moderato (♩ = 108)

ff molto risoluto

ff

Curtain (Corvain is discovered with soldiers)

tr *tr*

106 Corvain

c. Go bring them in: They shall be

Soldier

s. There-fore they pray, my lord—

f

(Corvain seats himself)

c. heard—sure-ly, they shall be heard. When last we met, we

p

c.

saw The val - ley yon-der from the Ab-bey-side. Now we are here.

pp
b9

107 (The Soldier returns with Robin and some miserable peasants)
The Forester first.

(♩ = 88)

mf pesante *f*

mf pesante
f

ff

13

ff
13

The Old Man

ff

3

ff
3

The Whining Woman

p *cresc.*

p
cresc.

Robin

Jus-tice,

108

lord King!

Corvain

How now_ fel-low?

(rising, and indicating the people)

These folk, Thy people...

(spoken)

Not my fel-lows? Ha! Lord, how light These

(Caricaturing Robin)

Oh, a

hon-ors fall! What seek my peo-ple?

mf *f* *p* *legg.* *f* *6* *7* *3*

(Beckons the whining woman....)

Rn. tri - fle! — This wo - man had no bread,

f

p

109the old man....

Rn. Where - fore her babe died. That old dog, be - ing tired Of hon - est hun - ger,

p *pesante*

Rn. stole. See, his gray hair Hides no ears.

p *f*

....the forester)

Rn. Yon - der ras - cal, hav - ing lost Roof, corn and cattle, shot the King's deer.

p *s*

110

Rn. Look! No more archery! Sir, we are broke

p *mf*

Rn. down With too much hon - or. One crown — is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvain

Well, I for - give them.

Rn. III My lord, My-ri - el, Claiming our land for Gods king-dom, de -

Rn. clares Her-self His trea-sur-er. — Good — thou art king — Must we pay

Rn. twice?
Corvain Sir,

C. Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

Rn. [112]
We have paid Her al-read-y.

C. So! What is that to me? Go to

Rn. To her? God help us! Wilt thou

C. her. Would ye have your king Kinder than God?

Rn. press Wine out of dry grapes?

c. (yawning)
I will e-ven try. Give ye good-den -

p *pp leggero*

Rn. 113
Brother! Beware thine own brother!

c. (Corvain starts, but
Brother.

f

Rn. (To the soldiers, with sudden ill-temper)
settles back and yawns again)

c. *f*
These good folk wear-y me, Answer them.

p

(The soldiers drive the peasants about)

The Old Man *f*

Tib-bal! Col-in! Tib-bal!

The Joker *f*

Col-in! Tib-bal!

Soldiers *f*

4 TENORS

Out, ye beg-gars! Dogs, go hang! Dogs! Out, ye beg-gars!

4 BASSES

Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars!

(♩ = 80)

f *ff*

O.M. Col-in! Tib-bal! Bart-le - my!_ Will ye turn on us?

J. Bart-le - my!_ Col-in! Tib-bal! Bart-le-my! Will ye turn on us?_

Bumpkin

Will ye turn on us, who sprang

Forester

Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. Are ye not our - selves?

O.M. Col-in! Tib-bal! Bart-le-my! Col-in! Tib-bal! Bart-le-my!—

J. — who sprang from your own blood? Col-in! Tib-bal! Are ye not our-

B. from your own blood? Col-in! Tib-bal! Col-in! Tib-bal!

F. Col-in! Tib-bal! We be dogs, Eh!

Ayl! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ayl! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

W.W. Are ye not our-selves? *più mosso*

O.M. Are ye not our-selves? Bart-le-my! Tib-bal!

J. selves? Are ye not our-selves? Tibbal! Bart-le-my!

B. Col-in! Tib-bal! Bart-le-my! Col-in! Col-in! Tib-bal!

F. Beware of claw and fang! We be dogs, *dim.* eh?—

no! Not by the length of this! *più mosso* Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! *più mosso* Out, ye beg-gars! Out, ye beg-gars!

più mosso *dim.*

25371

W.W.

O.M. *dim.*
Col-in! Tib-bal! *dim.* Are ye not our-selves? Are ye

J. *dim.*
Col-in! Are ye not our-selves? Are ye

B. *dim.*
Bart-le-my! Are ye not our-selves? Are ye

F. Be-ware of claw and fang! Be-ware of claw and

Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

W.W.

O.M. not our-selves?

J. not our-selves?

B. not our-selves?

F. fang!

Dogs, go hang! Dogs, go hang!

Dogs, go hang! Dogs, go hang! Dogs, go hang!

sempre dim. *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

cl.

pp

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

(The soldiers retire)

Rd. Rosamund

(to the soldiers) My lord,

c. Leave us!

pp

116 *ad lib. dolce* *a tempo*

Rd. Where lies the road to Fair - y-land?

C. The road to_

Allegro

C. Pret - ty one, so call what - ev - er way Was thine.

Rosamund

117 *Moderato*

Rd. Nay, but I seek the king in

C. to fol-low hith - er.

Moderato

Rd. Fair - y-land. *animato*

C. He is found. I Am the king here-a-bout.

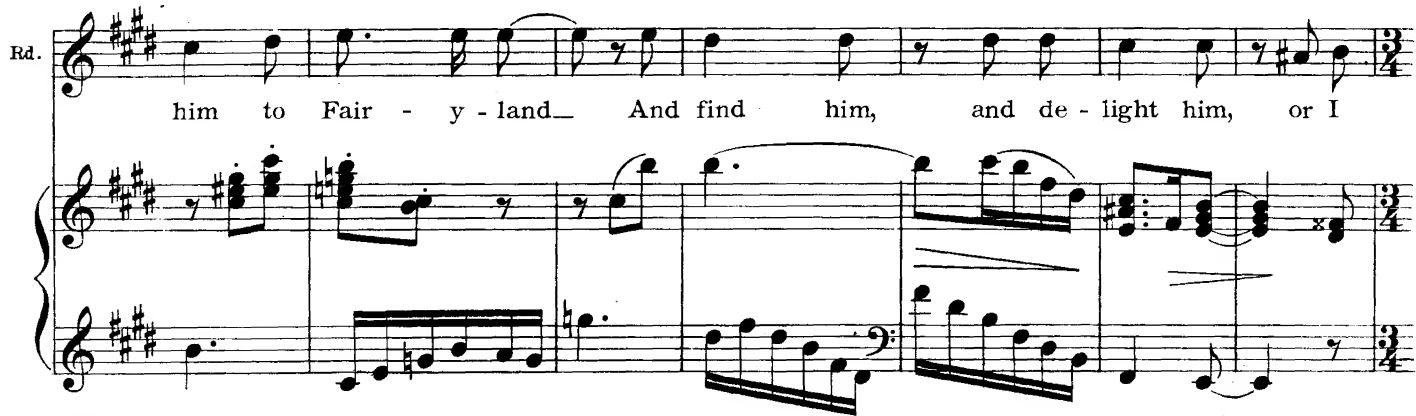
animato

Lento

Rd. 

Rd. 

Rd. 

Rd. 

119

Rd.

C.

die.

Corvain

When the nuns find thee, thou shall sure-ly die.

Più mosso

C.

But for me_ thou art safe with me.

120

C.

Nay, then, Beautiful child, look up-on me_

Rosamund

Rd.

Sure - ly,

C.

look well_ Dost thou not re - mem - ber?

Rd. Cor-vain, the king. Thou!

C. Thy king. Look a - gain!

f *p*

Rd. Like_ yes, Strange-ly like_ yet thou art not the same

pp *pp*

121 Rd. There is no won-der in thine eyes.

C. Corvain (gravely) Who knows His dream by

pp espressivo *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

pp *p*

Allegretto

c. Come then! Now I will

p
pp

c. show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

mf 122

Rosamund
Touch me_

f
p

Rd. (He draws her to him) *molto agitato*
No! no! it is all wrong, all wrong!

sfz
p

123 Lento

R. *Thou dost not know!*

f *sf* *accel.*

Corvain

C. *I know this: My-ri-el Will burn thee, burn thee with fire!*

f *risoluto*

124

C. *Stand-ing so, The lash be-hind thee and the*

ff

C. *love be-fore, Choose be-tween that flame and*

p *mf* *legg.*

c. *p*
this! Sweet, am I not thy mas - - ter?

c. Sure - - ly thou hast found thy

125
c. dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

dim. *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

pp

126 (Corvain goes into the palace)

c. me— Thou art safe with me: Think well!

pp *pp*

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

sf *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

pp

Rd.

tru-er than the joy, Ev-er the wrong so brave, the hope so frail,

127

Rd.
 Ev - er the day so long, the dream so far! And yet, am I so
pp
ad lib.

Rd.

f *a tempo*

faith-less? Heart of mine, have I not known? Sure - ly these hol-low towr's Will melt in

a tempo *p*

Rd.

mel - o - dy down, and these vain stones Blaze in - to

molto espress.

Rd.

bloom, and o - ver the dark of the world The dawn of Fair - y - land rise up like

(♩ = 88)

pp

25374

Rd. fire, Hearing what songs the Lit-tle Peo - ple sing!

129 Chorus (off stage) Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

song!

song!

song!

song!

(♩ = 84)

Rosamund

Rd. In a gar-den glad and green Blooms a

pp

Rd. rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

colla voce

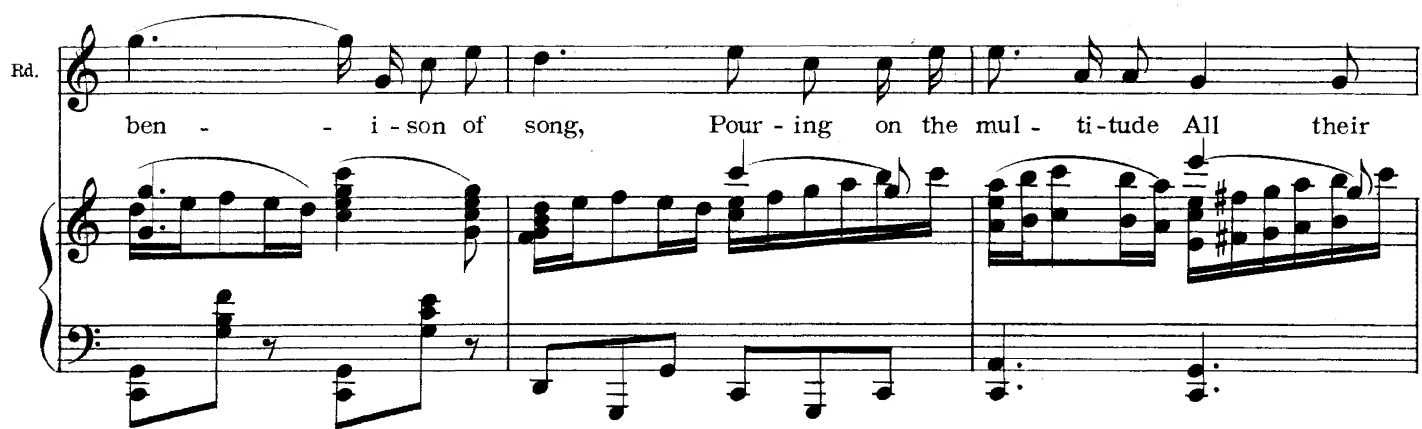
Rd. name; All the world hath part and right In the gar - den's rich de-light;

pp

Rd. Each may ga-ther all he knows. I a-lone have known the Rose, — the Rose! I — a-lone!

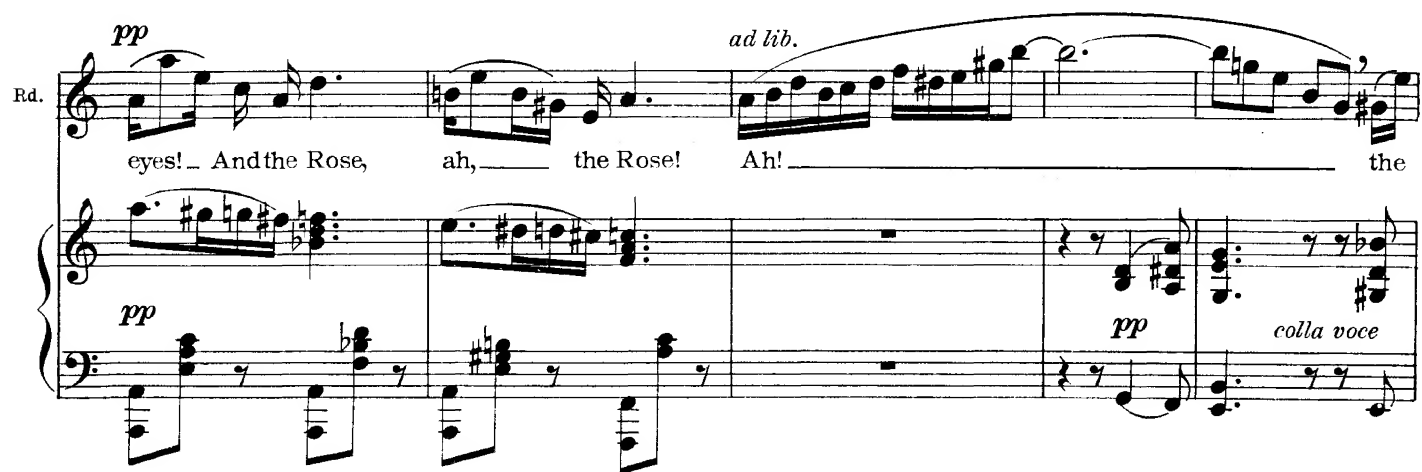
130 *pp*

Rd. In a world of waste and wrong — Flows a

Rd.  ben - i - son of song, Pour - ing on the mul - ti-tude All their

Rd.  souls can bear of good; Bring-ing them who know and care Beau-ty,

Rd.  laugh-ter, pain and prayer: Each his own re - al - i - ties: Mine_ the sing-er's lips and

Rd.  eyes!_ And the Rose, ah, the Rose! Ah! the

a tempo

Rd. Rose! —

pp a tempo

132 Allegro (Robin enters)

mf *f* *f*

(Men's laughter)
A. Auburn (enters, looking back) (to those outside)

Peace! am I not your

Str. *f*

(Men's laughter) (More laughter, dying away)

A. King?

ff *3* *3* *fffz*

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rd. Rosamund Fair - y-land!

Rn. Robin That is not like The songs our moth-ers sang of Fair - y-land.

p *pp* *pp* *rit. ed espress. pp*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd. Thou art come!

ten.

(Auburn stares at Rosamund quite blankly)

A. Auburn La - dy most fair,

mp *p*

Rosamund (with growing agitation)

Rd. Oh, my lord, thou_ thou!

A. Beau - ti - ful stran - ger_

p pizz. *mf* *f*

134 Lento *accel.* Allegro

Rd. Thou dost not know! Auburn

A. Who is this? Allegro

f *f* *accel.* *pp*

Robin

Rn. One who knows Thee: a strange crea-ture. Now, if thou be

mf legg. *sfzp* *p*

Aburn

A. Your own king; Au - - burn.

Rn. king, Mar-ry, what king?

f

135 Rosamund

Rd. He is king in Fair - y-land! Robin

A. Who should I be? May-be.

dim. *con moto* *pp*

(tapping his forehead)

Rn. Not at home here_ nor here. Good sir, We have all seen Au-burn!

f pizz. *dim.* *p*

Rosamund

Rd. No-thing now.

A. Auburn (to Rosamund) No-thing now.

A. What dost thou know of Fair - y-land?

p dolce *mf* *5*

A. Ye shall know More, hav-ing seen what. won-ders I have known... Chil-dren of earth,

sfz p *p dolce* *ppp* *molto p*

senza misura 136 *a tempo*

A. think ye this flow - er bloomed In an - y earth - ly gar - den?

Rn. I have seen Such a

Robin

pp *mf*

Rn. *ad lib.* *a tempo*
rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars_ ay,

Auburn (to Rosamund)
A. What dost thou say?
Rn. some-times E-ven in kings' crowns.

Rosamund Meno mosso
Rd. Not like the Rose of Fair-y-land.
Rn. See there, now!

137 Auburn Allegro
A. Go! Are your ears faith-less? Then be-lieve your

A. *eyes!* Rouse the vil - lage, ga-ther my peo-ple here,

f *sfz* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair - y - land

pp *pp*

138

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own!

Rn. Robin *poco tranquillo*
I can-not call to mind That Au-burn wrought

p

Rosamund (very angry)
Allegro agitato

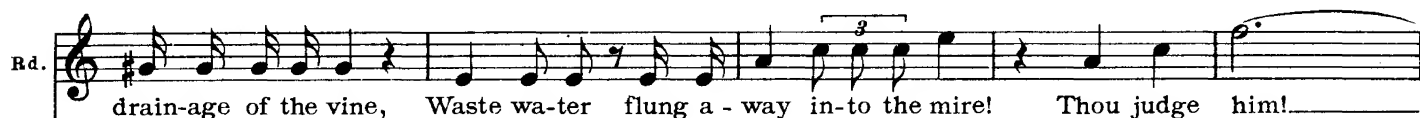
Rd. 
Out! A - way! Thou


Rn. 
mir-a-cles._




Rd. 
earth! Thou no-thing! Who art thou? Dross of the fur-row,



Rd. 
drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!_



Rd. 
Be-gone! Do his bid-ding!



Robin

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

p pizz.

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

ppp colla voce

(Robin goes)

Rn. throne!

pp legg. pp

Rosamund

Rd. Dost thou not re-mem-ber?

Auburn (seats him-
self, Rosamund at his feet)

A. Am I so

pp espress.

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

pp p

Rosamund

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by Arthur Sullivan. It features three vocal parts: Rosamund (soprano), a Reader (Rd., tenor), and an Actor (A., bass). The music is in 3/4 time and G major. The lyrics are: "Thou and I mock at me. No matter. They shall know soon. *molto espress.*" The score includes a piano introduction and a piano accompaniment. The piano part features a prominent bass line in the left hand and a more active melody in the right hand, with dynamic markings of *pp* (pianissimo) and *molto espress.* (molto espressivo).

Più mosso

Musical score for "The Fair-ymaid and the King" (Act II, Scene I). The score is in 3/4 time and features three parts: Soprano (S.), Alto (A.), and Piano (P.). The key signature has one sharp (F#), and the tempo is marked "Più mosso".

Soprano (S.)
 Were we not crowned in Fair-y-land?

Alto (A.)
 I have been king in Fair-y-land. Al-so I am king

Piano (P.)
 The piano accompaniment begins with a *pp* (pianissimo) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo marking "Più mosso" is repeated.

Rd. *I have dreamed such an one Should be king. Tell me.*

A. *Here. Dost thou know?*

dim. *p* *pp* *pp espress.*

Auburn

A. Auburn

While I prayed, — there fell Dark-ness, and out of dark - ness brake like flame A

143

A. glo - - ry of strange joy, and all a -

poco cresc.

A. round Fair-ies, danc-ing, and a red rose that

Rd. Rosamund

Was there No queen?

A. burned With a star for the heart there-of_ She sat a -

p espress.

(Myriel is seen at the entrance)

144

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

pp

(half rousing himself) (resuming)

A. breast the rose of all the world.— Thou art here, at my feet. And there-up-on

A. Sud-den-ly clang-ed the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

pp *ten.*

A. Light-ning, and thun-der, and broke the vi-sion.

ppp *pp*

145 Rosamund (tenderly)

Rd. Dear, look on me— look well—

ppp *pp*

A. Auburn Rose— of the world!— (Myriel enters suddenly)

pp *ppp* *rit. smorzando*

Animato **Rosamund** (shrinking; Auburn rises)

Rd. **Myriel** Hast thou found me so soon? (The nuns follow Myriel)

Animato For-bear! Let her not es-cape!

146
(to Auburn)

M. Nay, Fa-ther, she is be-yond Thy char-i-ty— A

torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!

Auburn My-ri-el, Dost thou know me?

Myriel I know thee for a

pp *delicato* *mf* *p*

M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rd. *Rosamund (half aside)* 147 *Moderato*
Ah! but she does not know What we have known!

M. crowned A-mong an-gels. *Moderato* (♩ = ♩)

A. *Auburn* *molto p*
Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land. -

A. E-ven now The king comes.
pp leggerissimo

(Corvain enters with his guard)

A. Pres-ent-ly I shall be king.

Corvain (to the soldiers)

Heav'n's an-gels come to help us! A-bide my sign;

148 (with an embracing gesture)

We do not draw swords on a flock of doves, We spread a net a-round them.

(Corvain goes slowly toward Myriel. Some of the soldiers leave)

Corvain (caustically)

Good Moth-er, This place is earth-ly— car-nal; and this hour Appoint-ed for

Myriel

149

Moderato

M. 

C. 

such joys as are not thine:— What is thy will? Moderato



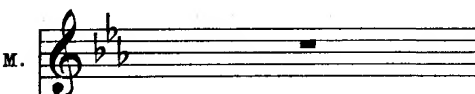
M. 

C. 

one Who fled from us. We have found her. Allegro


Not so! Ye have

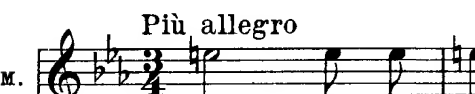


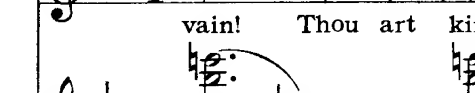
M. 

C. 


lost her. It is I who have found. She is be-yond your dan-ger. Cor-




M. 

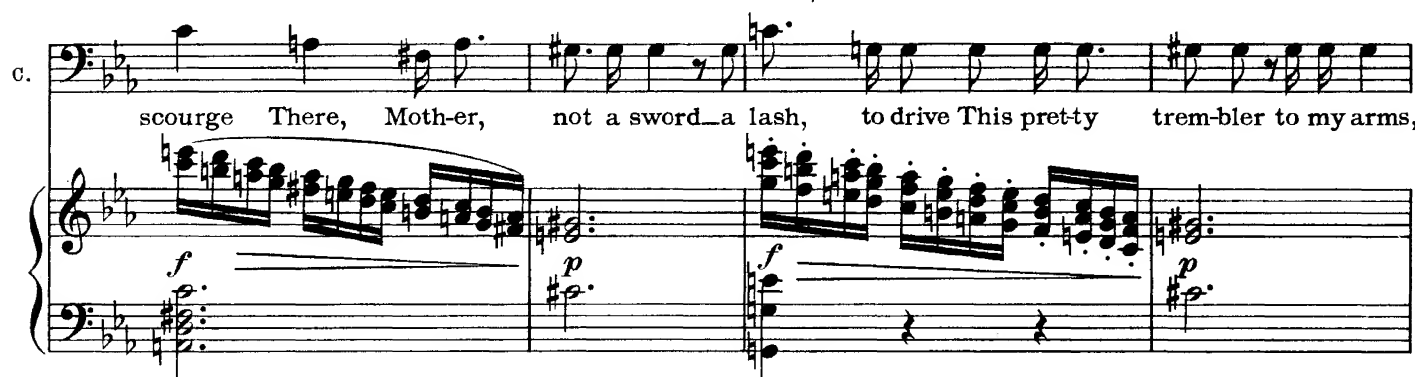
C. 

vain! Thou art king While God waits. Be - ware! Più allegro

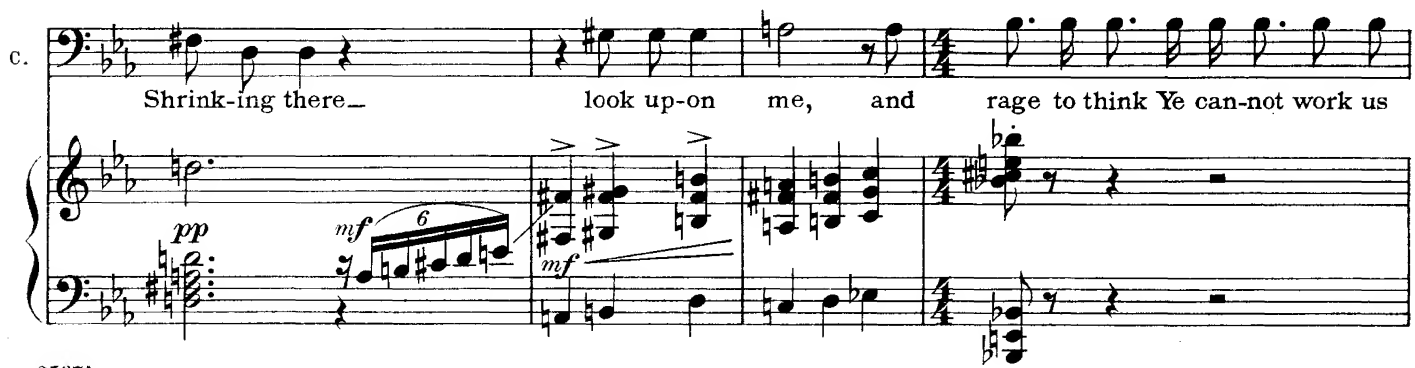


M. 

c.  **150** Corvain
Mean-while, the king reigns! Mean-while, I do my will! Ye have a

c.  scourge There, Moth-er, not a sword_a lash, to drive This pretty trem-ber to my arms,

c.  a spur To prick her on to plea-sure. Look up-on her
p espress. *pp espress.*

c.  Shrink-ing there_ look up-on me, and rage to think Ye can-not work us
pp *mf* *mf*

151 Allegro

c. harm. Clois-ter your-selves From the bloom of all for-gone joy, whose

grave Rank-les your con - se-crates flesh! Toil, pray,

152 Più allegro

c. Dream, and close your eyes! I have o-pened mine: I see how rich - ly we

may drink who dare, — What crowns long to be con-quer'd; and I see On-ly a

dim. pp

153

c. fal - low drouth of wo-men here, Hat-ing and yearn - ing. —

pp f

Moderato Myriel

M. Let us leave him now. Take her! Cor-vain!

C. Corvain (lifts his hand and the soldiers fill the en-trances)

Moderato Ay, take her!

Auburn (coming between)

A. A-bide my sign: It

154 is not yours to say what ye will do; I am the king! Corvain *ff* To

Myriel

M. Cor - vain!

A. Auburn

C. (The Chorus rushes in tumultuously) Be - hold! my peo-ple

me, men-at - arms! Ho, king's men! Ho!

25371

A. fol-low me!

Chorus

155 *ff* **SOPRANO**
Flame shin-ing, blood flow-ing, And life plowed un - der

ff **ALTO**
Flame shin-ing, blood flow-ing, And life plowed un - der

ff **TENOR**
Flame shin-ing, blood flow-ing, And life plowed un - der

ff **BASS**
Flame shin-ing, blood flow-ing, And life plowed un - der

155 (♩ = 96) *ff*

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

ff

pain;— The drudge of yoke and man - - ger Ye goad - ed in - to

pain; The drudge of yoke and man - - ger Ye goad - ed in - to

pain;— The drudge of yoke and man - - ger Ye goad - ed in - to

pain; The drudge of yoke and man - - ger Ye goad - ed in - to

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

dan - ger, A - roused, o - ver - throw - - ing,

The image displays a musical score for the hymn 'The Watchmen'. It consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system has two staves: a grand piano staff (treble and bass clef). The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: 'Is a-venge'd a - gain! From watch - ing, from'. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f' (forte). The page number '156' is visible in the top right corner of the first system and the bottom right corner of the second system.

156

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

156

The image displays a musical score for the hymn "We Rise to the Reaping." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is D major (two sharps), and the time signature is 4/4. The lyrics are: "weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a crescendo marking in the final section.

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

cresc.

fff *tutta forza*

rush to the stand - ing grain! Our King, re - -

fff *tutta forza*

rush to the stand - ing grain! Our King, re - -

fff *tutta forza*

rush to the stand - ing grain! Our King, re - -

fff *tutta forza*

rush to the stand - ing grain! Our King, re - -

turned with won - ders Of sor - ce - ry, and thun - ders Of heav'n in his keep - ing, Shall re -

turned with won - ders Of sor - ce - ry, and thun - ders Of heav'n in his keep - ing, Shall re -

turned with won - ders Of sor - ce - ry, and thun - ders Of heav'n in his keep - ing, Shall re -

turned with won - ders Of sor - ce - ry, and thun - ders Of heav'n in his keep - ing, Shall re -

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

shall re-store and reign! shall reign!

f dim. *p* *rit.* *pp* *p*

158 Molto moderato
 Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast
 Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato
p pochetto cresc.

A. not done well there-with.

C. *agitato*
 Ye redeless fools, Have ye ev-er seen Au-burn?

agitato sfz

A. Watch, and be still. There is no need for you to un-der-stand;

p espress. pp

A. It is e-nough that ye o-bey.

pp

My prince of dreams! at last! —

Myriel *p*

Fa-ther, a mir-a-cle! Pull down the strong man!

p

Rd. My prince of dreams! at last! My

M. Fa-ther, — pull down — the strong man!

Chorus

SOPRANO I *p* Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II *p* Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I *p* A spell! a song! a fire! a

ALTO II *p* A spell! a song! a fire! a

TENOR I *p* A spell! a song! a spell! a

TENOR II *p* A spell! a song! a spell! a

BASS I *p* Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II *p* Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd. prince of dreams!

M. Fa - - ther!

song! a rose! a fire! *dim.*

song! a rose! a fire! *dim.*

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

8...

8...

160

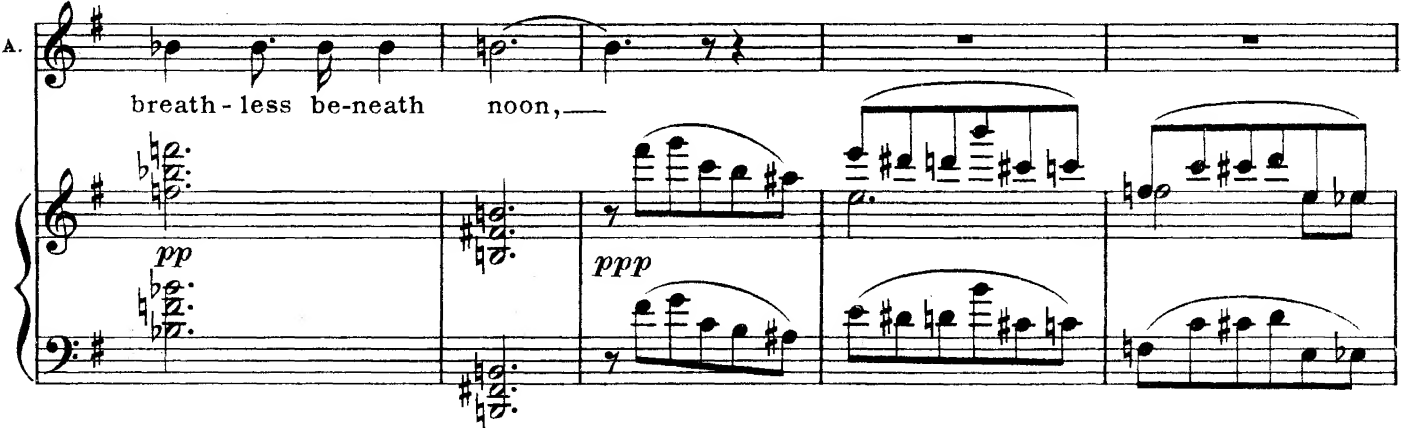
A. Andantino Auburn

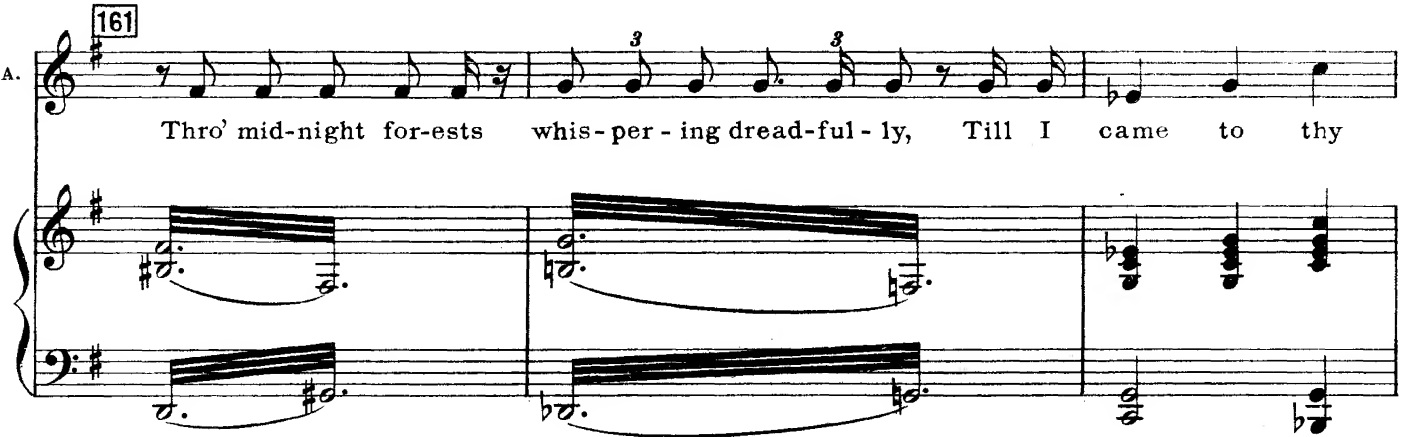
Rose of mys - ter - y,

espress. *dolce*

A. 
Rose of all the world, If ev-er from the world I fol - lowed

A. 
thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A. 
breath - less be-neath noon, —

161 A. 
Thro' mid-night for-ests whis-per - ing dread-ful - ly, Till I came to thy

A. king - - - dom: bring thou me

A. home now to mine! _____

162 Shine forth! _____ So that they who de-

A. ny Thee, Shall be - hold thy heart _____

A. burn-ing like fire,

mf *cresc.*

163

A. And hear what songs the

f dim. *pp*

A. el - fin peo - ple sing!

glissando

pp

(A pause—not quite long enough to suggest an accident to the lighting)

pp

(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

O.W.

T.S. Bah! —

J.

B. Ah! I said so! I said so!

T.C. May the King for-ev - er reign! How now, wiz-ard?

F.

Ha! ha! ha! ha! Ho! ho! ho! Look at him! —

ha! ha! ha! ha! Ho! ho! ho! Look at him! Just

ha! Ho! ho! ho! Look at him!

ho! Ha! ha! ha! ha! Ho! ho! ho! Cor -

O.W. 

T.S. 
I knew it from the first, I knew it from the first, I knew it from the

J. 

B. 

T.C. 
Do your worst! Do your worst! Do your worst!

F. 


Look at him! Look at him! Look at him!


look at him! Just look at him! Just look at him! Look at him!


Look at him! Look at him! Look at him!


vain! Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!



Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

ho! Look at him!



Bd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,
 O.W. old wives' tales have turned, have turned him, have
 T.S. Old wives' tales have turned him, have
 J. tales have turned his brain! Old wives'
 B. him! Look at him! Look at him! and know I said so! I
 T.C. wiz - ard? Do your worst, your worst! How now,
 F. witch us if he durst! He would be-witch us if he
 We have heard his ma-gic strain, his ma-gic strain!
 Ha! ha! ha! ha! Ho! ho! ho! ho!
 Look at him! We have heard his ma-gic strain! Cor -
 Look at him! Look at him! We have heard his ma-gic strain! Cor -

(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

Rd. that ye mock — your King? —

O.W. turned him, have turned his sor - ry brain!

T.S. turned him! Old wives' tales have turned his brain!

J. tales have turned his brain! —

B. said so! I said so! I said so!

T.C. wiz-ard? Do your worst! Do your worst! Do your worst!

F. durst! — May the King for-ev-er reign!

Cor - vain! Cor - vain! Cor - vain!

Cor - vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

vain! Cor - vain! Cor - vain!

165

Rd. Ah!

O.W. Old wives' tales have turned his brain! He'd be -

T.S. We have heard his strain! We have heard his ma-gic strain!

J. We have heard his magic strain! We have heard his magic

B. We have heard his strain! We have heard his ma-gic strain! We have heard his magic

T.C. Wiz-ard, do your worst! How now, wiz - ard, do your worst! Old wives'

F. Look at him! Cor - vain! Look at him! Cor - vain!

Old wives' tales have turned his

Old wives' tales have turned his

Old wives' tales have turned his

Old wives' tales have turned his

165

Rd. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain!

F. Old wives' tales have turned his brain! Come a-

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

brain! Ancient tales have turned his sor-ry, sil-ly brain!

ffz *mf*

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

O.W.

T.S.
Ay, let us go! We have heard his ma-gic strain!

J.
Ay, let us go! We have heard his ma-gic strain!

B.
Cor - vain! Cor -

T.C.
Look at him! Look at him!

F.
way! Cor - vain! Come a - way! Cor -

Cor-vain!

Cor-vain!

Cor - vain!

Cor-vain!

O.W. We have seen how fair - y ros - es blow!

T.S. Seen how fair - - y ros - es blow!

J.

B. vain!

T.C.

F. vain!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Cor-vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!

Cor-vain! Ha! ha! ha! ha! Ho! ho! ho! Ho! ho!

8

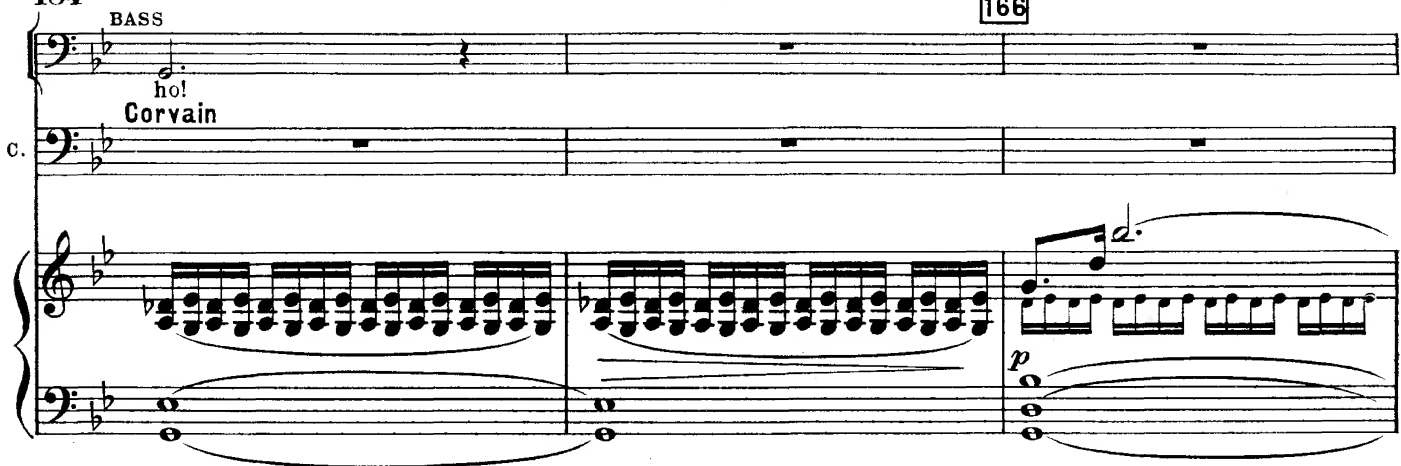
p *pp*

BASS

ho!

Corvain

c.



(Auburn is alone but for Corvain)

Corvain (to Auburn,

John-a - Dreams! —


c.



who looks at him vaguely)

What! Is the name of King So great a mat-ter?

c.



So ho! So ho!

c.



167

C. Give ye good-den, Broth-er!

pp

(Corvain goes into the palace. The doors close)

C. *pp tenuto*

A. Auburn *ad lib.* I have been King in Fair-y-land. Curtain

colla voce pp pp

A. *pp*

Intermezzo

Andantino e rubato (♩ = 84)

The musical score is written for piano in 6/8 time. It consists of six systems of two staves each. The key signature has one flat (B-flat). The tempo is marked 'Andantino e rubato' with a quarter note equal to 84 beats per minute. The dynamics include *p* (piano), *espress.* (espressivo), *pp* (pianissimo), *poco rit.* (poco ritardando), and *mf* (mezzo-forte). The score features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic blocks. A measure number '168' is printed in a box above the fourth system.

p *p* *espress.* *pp*

168

poco rit.

mf *poco più mosso*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a forte *f* dynamic. The second measure is marked with *dim. e rit.* and a mezzo-forte *mf* dynamic. The third measure is marked with *mf*. The system ends with a repeat sign.

Second system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a forte *f* dynamic. The second measure is marked with *espr. dim.*. The system ends with a repeat sign.

Third system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a piano *p* dynamic. The second measure is marked with *dim.*. The system ends with a repeat sign.

Fourth system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a piano *pp* dynamic and *r. h.*. The second measure is marked with *pp*. The system ends with a repeat sign.

Fifth system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a piano *p* dynamic. The second measure is marked with *dim.*. The system ends with a repeat sign.

Sixth system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 8/8. The first measure is marked with a piano *p* dynamic. The second measure is marked with *dim.*. The system ends with a repeat sign.

ACT III

The Village

Allegro moderato (♩ = 116)

sfz *sfz* *sfz* *f* *f* *f*

Curtain
The Abbey Bell

(Rosamund is discovered, chained to a stake)

f *mf* *dim.*

Soldiers (off stage)
TEN. I

171

Good Saint A - loys, one win - ter's night, Walk - ing in ghost - ly

TEN. I. II

med - i - ta - tion, Came on a la - dy

brave and bright, Strove to a - chieve her soul's sal - va - tion;

(The soldiers enter)

TEN. I
Bade her be-ware of mor-tal_ bliss, Turn, and a-mend her, and be shriv -

TEN. II
Bade her be-ware of mor-tal_ bliss, Turn, and a-mend her, and be shriv -

BASS I
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II
Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

cresc.

172 (Guard-mounting. One of the soldiers shows Rosa -

en -

en -

en -

en -

172

espress.

mund's face by the light of a lantern)

ironical

espress.

Soldiers

unis.

Bade her be-ware of mor-tal_ bliss, Turn and a-mend her

Bade her be-ware of mor-tal bliss, Turn and a-mend her

f dim. *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

cause of_ this Be thou re-ward-ed and for - giv - en." Out

cause of this_ Be thou re-ward-ed and for - giv - en." Out

unis. (The soldiers move off stage)

of her heart she plucks a_ rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

dor. _____ Man nev-er heard and heav-en knows —
 unis. _____ Man nev-er heard and heav-en knows —
 dor. _____

174
 Whith-er a-way his steps at - tend her. _____
 Whith-er a-way his steps at - tend her. _____

Abbey Bell
 dim. *pp*

poco marc. Bell

pp *molto p*


175 *marc.*

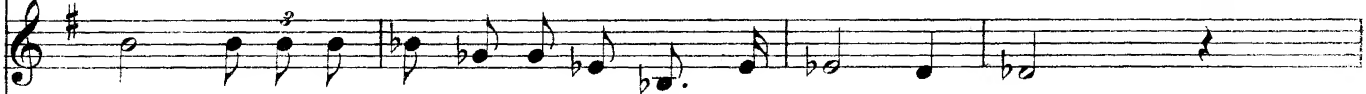
sempre p marc.

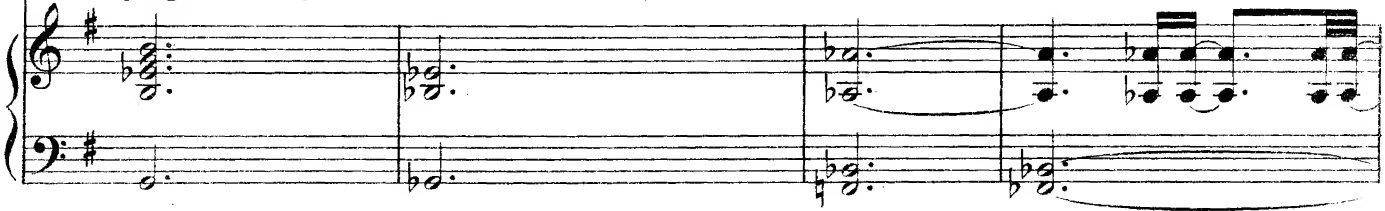
Myriel (to the guard)
It is I. *riten.*

176 *Poco lento* (to Rosamund, who moves her eyes only)
Daughter, it is I. No more Thy

Rosamund

Rd.  There is

M.  judge; on - ly an - oth - er wo - man, come To help and hear.





Rd.  no help.  (quietly) I have thought of many things This night.

M.  Dost thou So hate me?



177 Rosamund

Rd.  Mother, thou in thy ho - li - ness, And the dear sis - ters, with their



Rd.  qui - et eyes Reflect - ing heav'n - e - ven the snow - y saints We



Rd. pray to - e-ven - Ah! but they never knew What

Rd. I have known! Other things, better things, 13

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

Rd. dream. Myriel(angrily) ff Fear-ing! fear - ing! Lento I have sinned -

Allegro moderato (♩ = 120)

M.

M.

M.

M.

M.

M. thy — dreams have seen Heav'n: — on - ly,

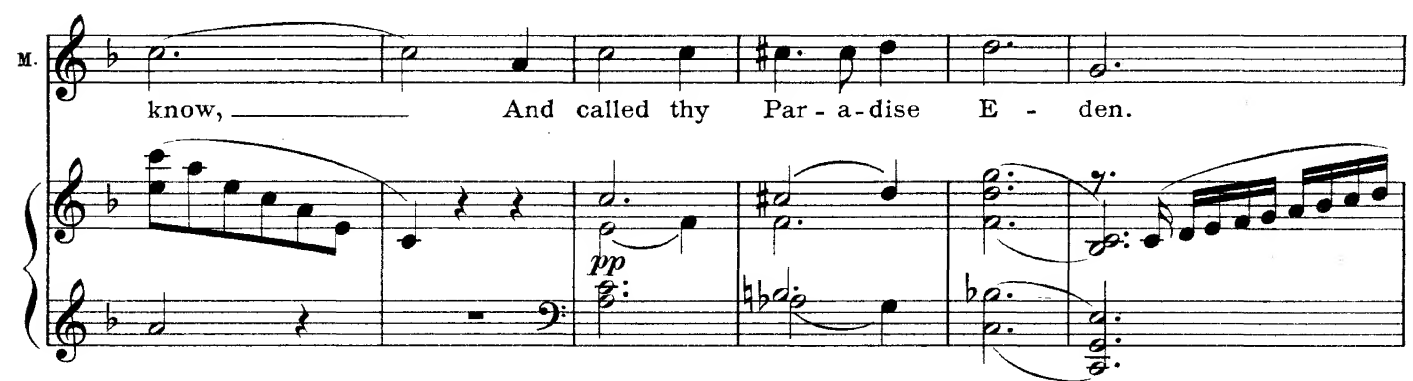


181 Più mosso (♩ = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we



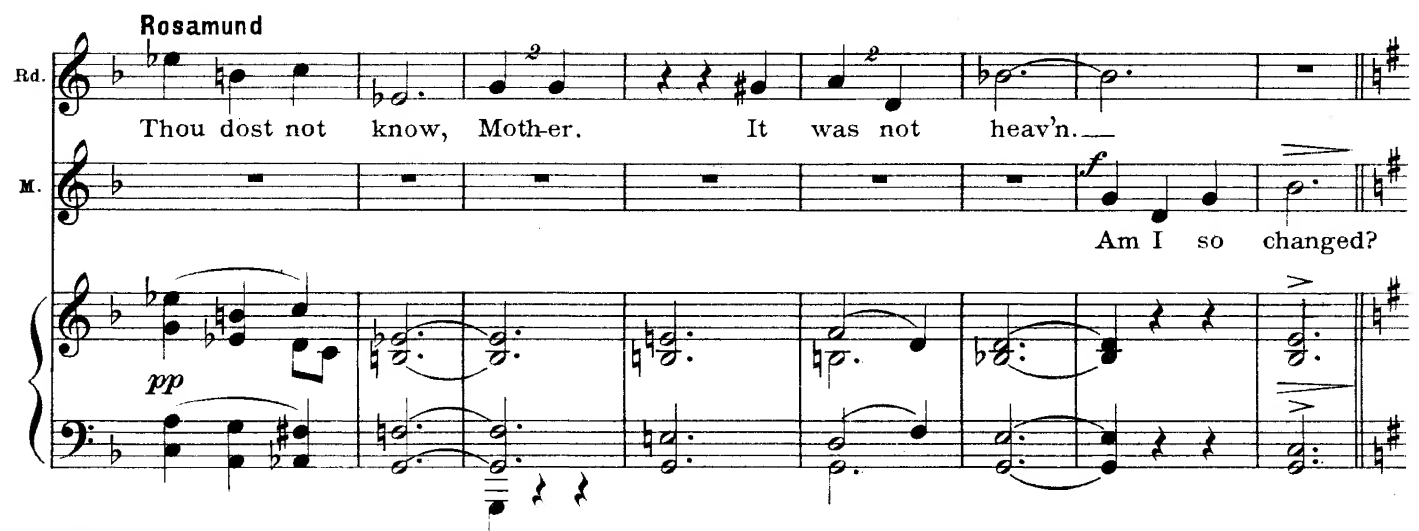
M. know, — And called thy Par - a - dise E - den.



Rosamund

Rd. Thou dost not know, Mother. It was not heav'n. —

M. Am I so changed?



M. $(\text{♩} = 120)$

I was a woman ere I was a nun. How should I not un - der-

p

M. *agitato*

stand? Oh, look well! See how it might be,

p *agitato*

M. thence how it hath been, And so, the truth!

cresc. ed agitato *f*

183 *Tranquillo* Rosamund

Rd. It is true that I

pp

Rd. love The prince of

dim.

Allegretto

Rd. Fair - y - land! —

M. Myriel

Allegro

It shall not be! God will not

Allegretto

let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

M. Burn thy wings in the star

of Beth - le-hem!

The musical score is written for three parts: Soprano (Rd.), Alto (M.), and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems. The first system includes the tempo marking 'Allegretto' and the lyrics 'Fair - y - land! —'. The second system includes the tempo marking 'Allegro' and the lyrics 'It shall not be! God will not'. The third system includes the tempo marking 'Allegretto' and the lyrics 'let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:'. The fourth system includes the measure number '184' and the lyrics 'Burn thy wings in the star' and 'of Beth - le-hem!'. The piano part features various dynamics including *mp*, *mf*, and *f*, and includes a crescendo leading to the final system. The lyrics are written below the vocal staves.

Solenne
(very earnestly)

M. Lit-tle sis - ter mine, thou art near_ to death, _

Moderato

pp

185

M. Hov-er - ing between worlds. _ I promise thee Life, ab - so-lu - tion,

p

f

Rosamund (dreamily)

Rd. All for me? I had

M. saint - hood.

p

pp

Cl.

Rd. ra - ther re - member.

ppp

delicatiss.

ppp

Myriel

M. As the lost Re - mem-ber! Fare - well.

p

(Myriel goes out)

M. I can only be thy judge.

pp

187

dolce (Rosamund's Vision)

188

riten. più lento

189

(Auburn appears... Auburn

più agitato

fp marc.

Ha!

and hews at it with his sword)

(blow) (blow)

cresc. molto

(The sword breaks) 190

sfz p *dim.*

Rosamund

Rd. Wherefore art thou come to me?

p *sfz p*

191 Auburn Allegro molto agitato

A. No-thing. A jest for fools. Thou shalt not die

p *ff (allegro subito)*

A. While I live. It sounds

sfz colla voce dim.

Rosamund *tranquillo ad lib.*

Rd. *tr* *bb* *4/4* *mf* *pp* *p*

A. *tr* *bb* *4/4* *f* *p* *pp* *p*

brave-ly, does it not? No mat-ter.. The

Dost thou know me?

192 *molto agitato*

A. *tr* *bb* *4/4* *f* *sfz*

one soul On earth be - liev - ing me; my

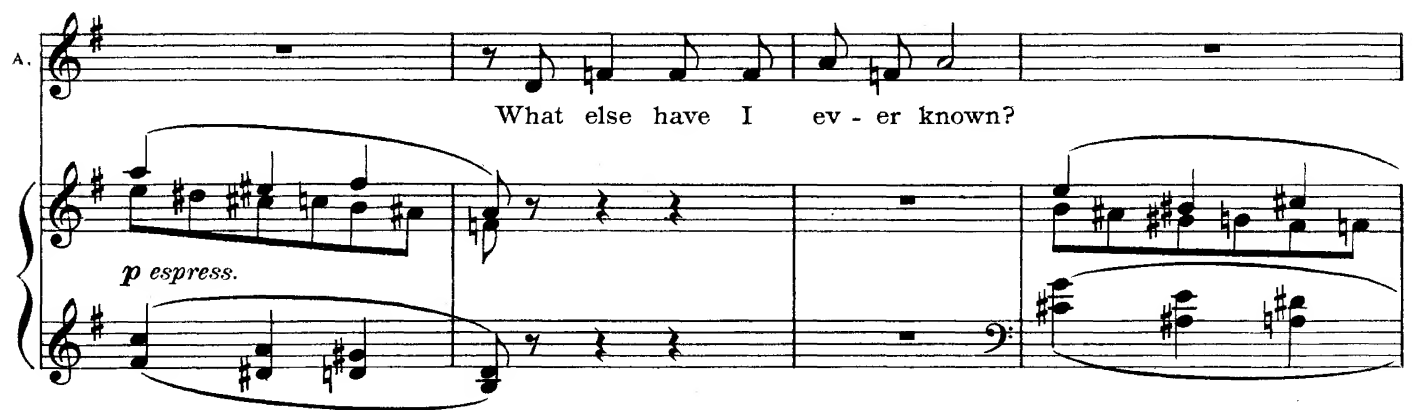
f molto agitato

A. *tr* *bb* *4/4* *f* *sfz*

one friend here, Where all peo - ple mock at me, and my

A. *tr* *bb* *4/4* *f* *p*

one Love now, — when no - thing more re - mains of me Worth lov - ing.

A. 

What else have I ev - er known?

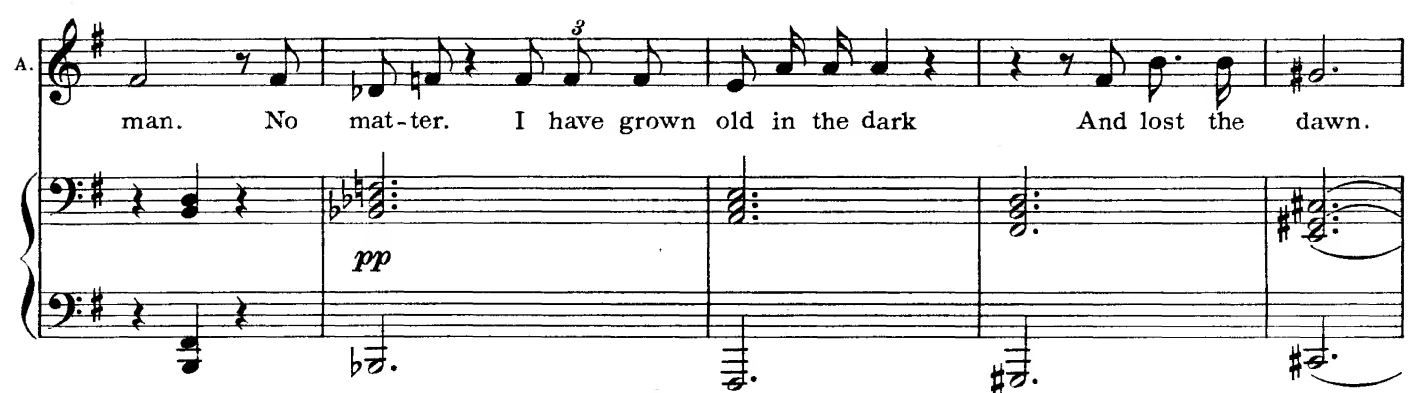
p espress.

A. 

193

I would have crowned thee, when I was a king— I would have saved thee, when I was a

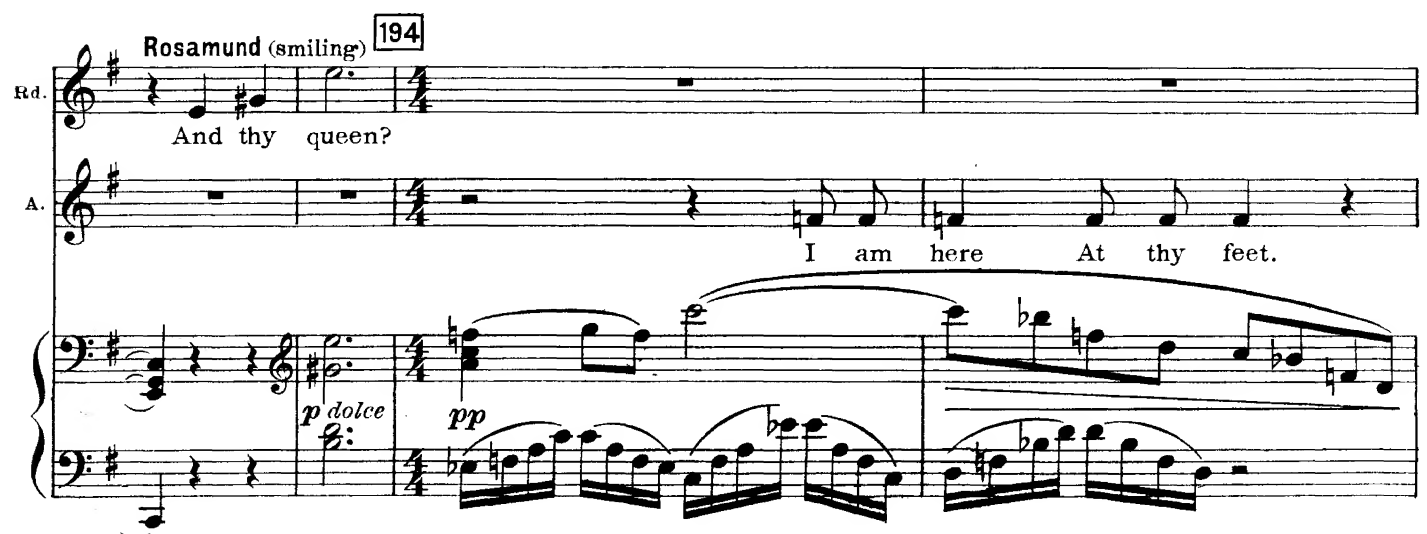
pp

A. 

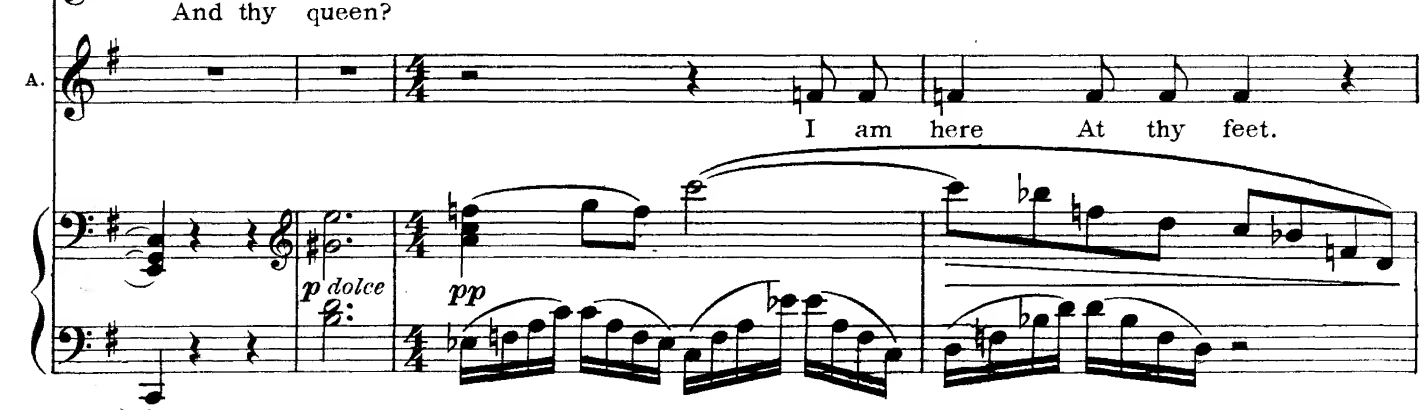
man. No mat-ter. I have grown old in the dark And lost the dawn.

pp

Rosamund (smiling) 194

Rd. 

And thy queen?

A. 

I am here At thy feet.

p dolce *pp*

A. *f risoluto* (He kneels before her)

I re-mem-ber no more. Let the dream per-ish!

pp *poco f* *sfz p* *espress.*

Rd. *Rosamund (tenderly)* 195

Art thou so changed? My Lord, — I have yield-ed my har-vest;

p *pp*

Rd.

I have found my need. There is

pp

Rd.

no-thing more.

A. *Auburn (raising his head)*

Touch me.

fz *r. h.*

First system of music. Treble and bass staves. Treble staff has a series of chords and a melodic line. Bass staff has a simple accompaniment. Dynamics include *pp* and *poco rit.*

Second system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a simple accompaniment. Dynamics include *pp* and *dim.*

Third system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a simple accompaniment.

Fourth system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a simple accompaniment. Dynamics include *molto legato* and *ppp*.

Fifth system of music. Treble and bass staves. Treble staff has a series of chords. Bass staff has a simple accompaniment. The system is labeled with the text "(They recognize each other)".

197

Andante con moto

Rosamund

Rd. 

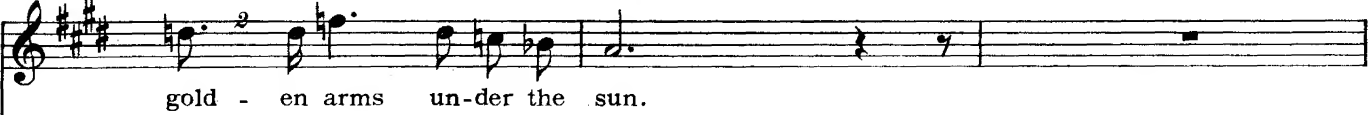
A. 

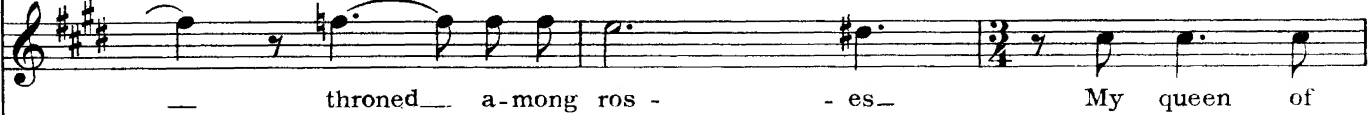
Andante con moto 

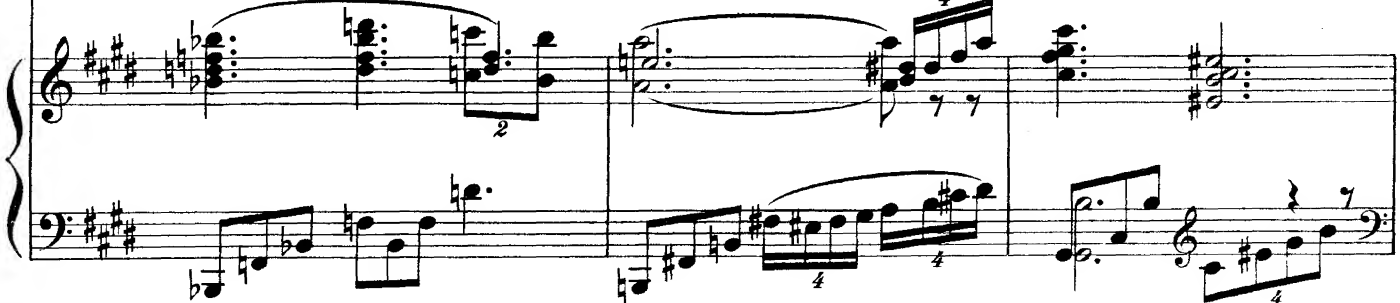
Rd. 

A. 

Thou, Crowned with stars, 

Rd. 

A. 



Rd. Au - burn, my king! Au - burn, my

A. Fair - y - land! My queen of ros - es!

Rd. love! What hath be -

A. What hath be -

198 *a tempo*

Rd. fall - en us? We have seen one

A. fall - en us? We have seen one

dim. *poco rit.* *pp* *a tempo*

Rd. light, _____ where - of death is the

A. light, _____ where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same, _____

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! *pp* Thou art mine. _____

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my

A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

ppp

Rd. dawn, make me thine a - gain. And I mind no

A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.

A. on - ly a pil - - grim sav-ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be thy will, look down, and so, Light-ing the

201 *molto rit.*

Rd. chil - dren far a - way, Sing-ing to call me home. —

A. win-dows of my heav'n for me, Bring thou the wan - d'rer home! — *molto rit.*

(It is daylight, and villagers appear)

The musical score consists of five systems of staves. The first system (measures 202-203) is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. It features a piano introduction with a *pp* dynamic. The right hand has a melody with triplets and slurs, while the left hand provides a harmonic accompaniment. The second system (measures 204-205) continues the piano introduction with more complex triplet patterns. The third system (measures 206-207) marks the beginning of the vocal entry with the instruction *Con moto*. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment. The fourth system (measures 208-209) continues the vocal melody with trills and a steady accompaniment. The fifth system (measures 210-211) features the instruction *cantando* and shows the vocal line continuing over a piano accompaniment.

(Robin enters)

203

pp

204

Auburn *f*

Robin *mf con moto*

Hold

So we who bear her bur - - den -

A.

you there, good fel-low!

Rb.

Who calls me Good-fel-low?

f pizz. *p*

205

Rosamund

Rd.

Au - burn, the king!

A.

Auburn

One who hath need of thee.

Rb.

(to Rosamund)

Dost thou say so?

205

(♩ = 76)

pp

A.

(to Robin)

Say thou So, lest we all per - ish.

A.

If it be true, Au - burn reigns; if — it be a lie, no

206

mf

pp

A.

less Cor-vain falls, and the peo - ple crown —

A. their king. Robin Andantino

Rb. And the Rose? And the Song?

Rd. Rosamund *poco rit.* [207] Allegro

Rb. Dreams! It may be,

Rb. We have our dreams too. Shall a dog forge crowns Out of the

Rb. gold of the moon? Shall a blind mole Hon - or the

pp

poco rit.

Allegro

pp

3

2

2

Rb. morn - ing star? See now, ye

p

Rb. trust Nei-ther your - selves, nor us, nor your dreams!

f

Rosamund
Rd. Art thou so bit - ter?

Auburn
A. Nay, it is not that; They live by dreams;

p *pp*

(to Robin)
A. we oth - ers die of them. Thy par - don. Robin (astonished)

Rb. Thou art strange - ly like a

pp

Rosamund (to Robin)

Rd. Dost *thou* say so?
(recovering his usual manner; to Auburn) (They move toward the tavern,

Rb. king! Not I. If my lord will—

pp *pp* *p*

but are stopped by Corvain)

Corvain (Myriel enters, followed by nuns)

Pa-tience a-while, good Brother!

f *ff* *pesante* *3*

210 Rosamund *agitato*

Rd. He is the

Auburn (facing Corvain)

A. No-thing. A lit-tle longer, and my will Might have been more.

C. What is thy will?

210 *mf* *sfz* *5*

Allegro moderato

Rd. *king!*
portando

C. So? I am still the king here-a-bout. Our moth-er keeps Her king in

Allegro moderato
p leggiero

211

C. heav'n. May-hap it were as well Thy king should go and reign in Fair-y-land-

pp

Myriel **Allegro agitato**

M. Well dost thou Know he is

C. Lest we faint un-der three crowns.

Allegro agitato
f
p

Moderato

M. not the king. What hast thou done With Au-burn? Out of con-se-crati-ed ground His

pp
p

212 *agitato*

M. blood cries out up-on a brother! Man, Dost thou think I do not know?

C. Corvain *f*

Too late now, Mother! Why not have cried mur-der be-

f *p* *pp legg.*

fore I caught out of thine hand this gold-en toy Where-fore kings have been slain?

(parodying Myriel)
Allegro agitato

C. Well dost thou know Our Au-burn lies in con-se-crati-ed ground!

p

(impressively)

c. *3* Who-so digs deep e-nough may find his bones Un-der your Ab-bey. Lord,

213 Allegro molto
c. — what a coil! Broth-er From broth-er set a -

c. part, a king dis-crowned, A

c. pret-ty la-dy burned for lov-ing - all For God's glo-ry! Well,

c. I will do my share: Take him!

214

(The soldiers move upon Auburn) Auburn (Auburn seizes Myriel's crozier and

First will I do mine.

ff *ff* *fff*

strikes down Corvain)

SOPRANO *ff* Sac - ri - lege! Sac - ri - lege! *dim.* Sac - ri - lege!

ALTO *ff* Sac - ri - lege! Sac - ri - lege! *dim.* Sac - ri - lege!

TENOR *ff* Treason! Treason, ho! Treason!

BASS *ff* Treason! Treason, ho! Treason!

dim.

(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho! Treason!

dim. *p* *p*

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

pp

M. (Auburn is chained beside Rosamund) *Myriel* *3*
Daughter, be-lieve, There is not an-y

C. *I mine. Solenne*

p

M. *216*
anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive

p

M. *3 3 3*
par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn

M. *Down to thee. Put a - way thy bit - ter joy, And save him.*

tranquillo

Auburn 217 Con moto

A. 

Dear, would I live so?
Corvain (to Rosamund)

C. 

Nay, 217 Con moto save Thine own life, pretty one! There



C. 

is yet time De-spite all dreams, dry wo-men — and dead



(The soldiers continually pile fagots about the stake)

C. 

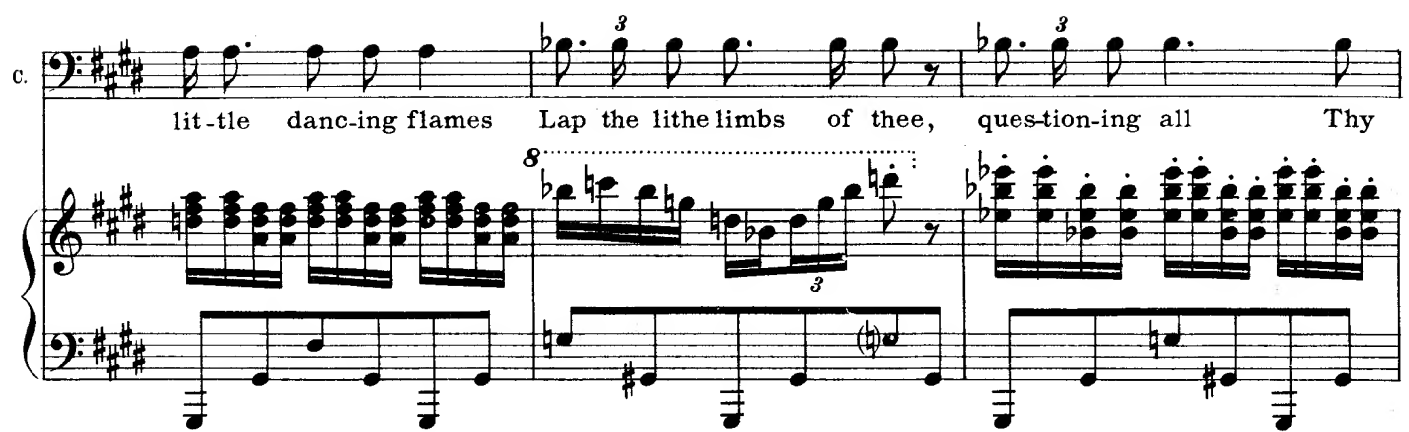
men. What, stubborn? What, un-



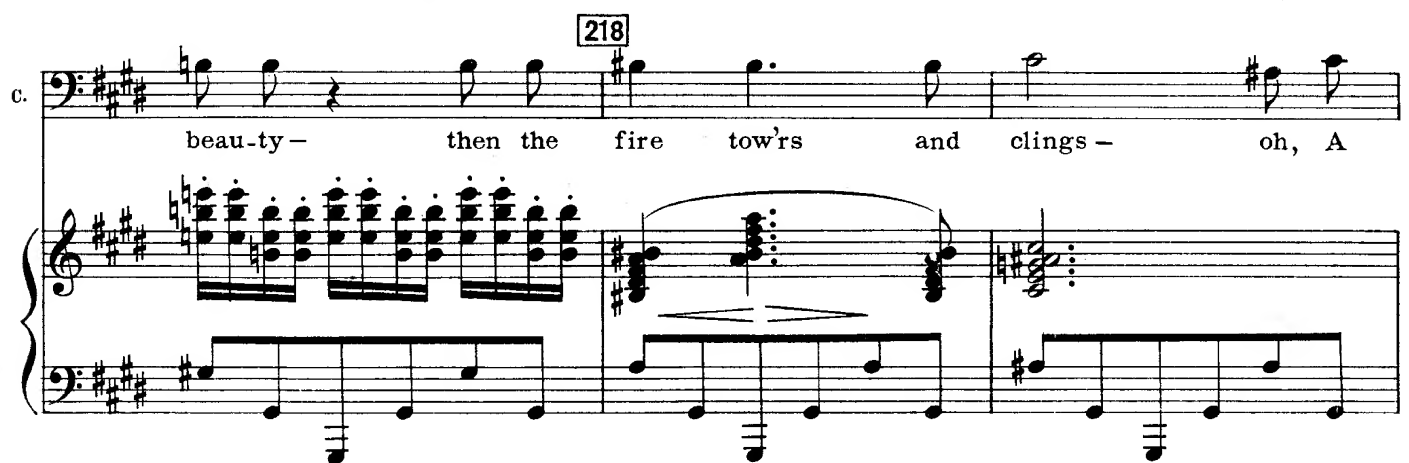
C. 

willing? Present-ly The sparks crack and the



c. 

lit-tle danc-ing flames Lap the lithe limbs of thee, ques-tion-ing all Thy

c. 

218 beau-ty — then the fire tow'rs and clings — oh, A

c. 

hun - gry lov - er! pil-low-ing thy white pain In down-y - bosomed clouds —

c. 

holding the last Wild leap of thee help-less, till thy life shines

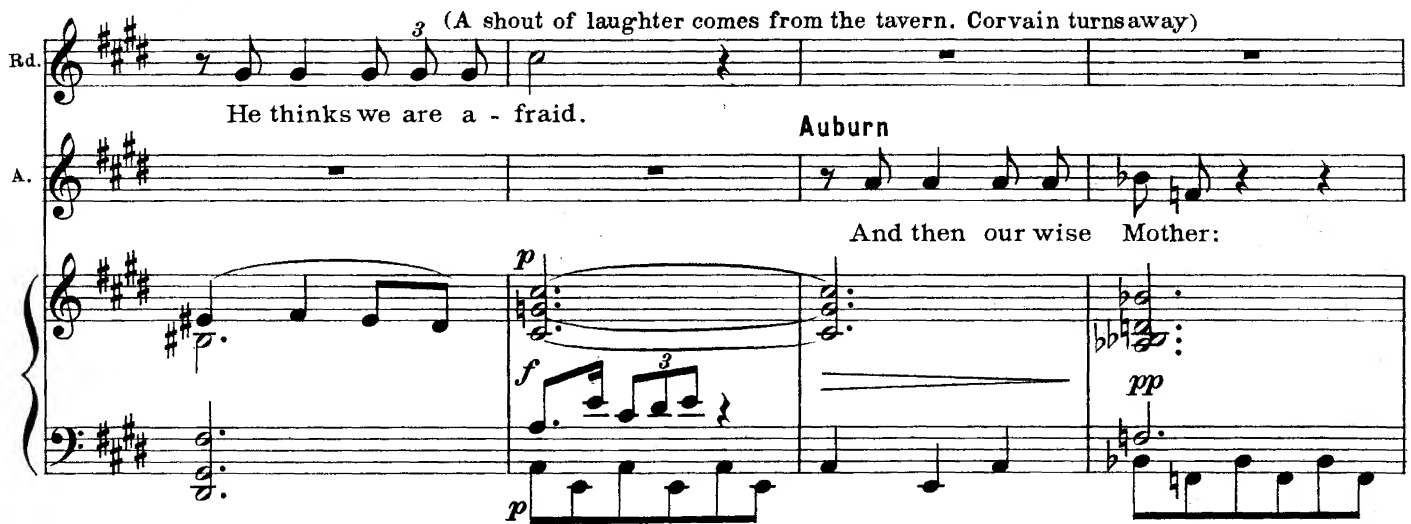
C. *In the red heart of a great rose.*



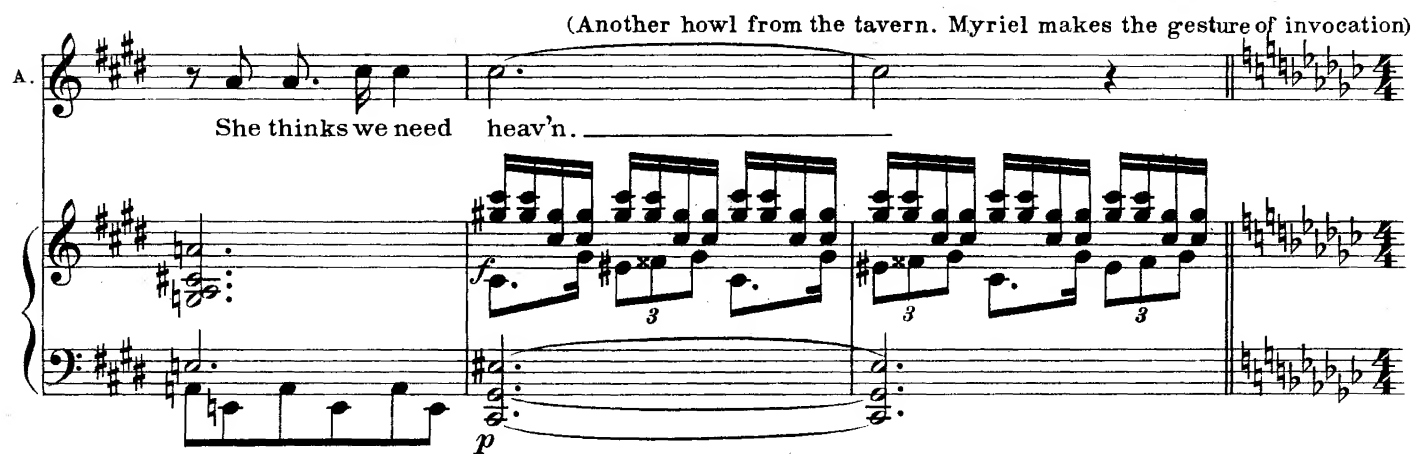
219 *Rosamund (quite unshaken)*
Rd. *Au-burn, I will tell thee a se-cret: he is a fool, this king -*



Rd. *3 (A shout of laughter comes from the tavern. Corvain turns away)*
He thinks we are a - fraid.
A. *Auburn*
And then our wise Mother:



A. *(Another howl from the tavern. Myriel makes the gesture of invocation)*
She thinks we need heav'n.



220 Myriel

f

A - ve Vir - go glo - ri -

SOPRANO I

f

A - - - - - men.

SOPRANO II

f

A - - - - - men.

ALTO I

f

A - - - - - men.

ALTO II

f

A - - - - - men.

220

The musical score for Myriel is written in 4/4 time with a key signature of three flats. It features five vocal parts: Soprano I, Soprano II, Alto I, Alto II, and a fifth part (likely Tenor or Bass). The lyrics are 'A - ve Vir - go glo - ri -' and 'A - - - - - men.' The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern. The score is marked with a forte (f) dynamic.

o - - - sa!

Do - - - mi - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

The musical score for the chorus of nuns is written in 4/4 time with a key signature of three flats. It features five vocal parts: Soprano I, Soprano II, Alto I, Alto II, and a fifth part (likely Tenor or Bass). The lyrics are 'o - - - sa!' and 'Do - - - mi - ne se - quen - do du - cem Cru - ci -'. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern. The score is marked with a forte (f) dynamic.

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8



221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

p



cresc.
Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

cresc.
Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -

cresc.
Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.
Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

cresc.

Più mosso

re - re! mi - se - re - re! mi - se -

re - re! mi - se - re - re! mi - se -

mi - se - re - re! mi - se - re - re!

mi - se - re - re! mi - se - re - re!

TENORS (The flames flicker)

Soldiers Lords of birth, lads of beg-gar - y, lords of

BASSES

Lads of beg-gar - y, — lads of beg-gar - y, lords of

Più mosso

re - re! mi - se - re - re!

re - re! mi - se - re - re!

mi - se-re - re! mi - se-re - re!

mi - se-re - re! mi - se-re - re!

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar-y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff Mi - se - re - re!

ff lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, Come

ff lads of beg-gar-y, lords of birth And broth-ers a-round the bowl, Come

Allegro con fuoco

222

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Round, round, and round a - gain, Time your trouble was drowned a - gain,

Mi - se - re -

Mi - se - re -

Mi - se - re -

Mi - se - re -

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

223

re!

re!

re!

re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -

Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

mf

ff

gan; — So laugh your best, and be king by king, And man by

gan; — So laugh your best, and be king by king, And man by

mf

ff

ff

ff

man. Round, round, and round a - gain,

man. (For time goes) Round, round, and round a - gain,

ff

ff

Time your trouble was drowned again, Jol-li - ty fol-lowed and found a-gain By him who can!_____

Time your trouble was drowned again, Jol-li - ty fol-lowed and found a-gain By him who can!_____

8

224

Poco meno mosso

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, - Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, - Till

Poco meno mosso

flow'rs loom up in the bloom-ing cup, And stars bow down _____ (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, _____

225 *ff*

ground, — so) Round, round, round again, Time the Dev-il was
 — to the ground, so) Round, round, round again, Time the Dev-il was

fff

drowned again, Jol-li - ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With
 drowned again, Jol-li - ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226 (The smoke and flames ...)

wine's own crown! —

wine's own crown! —

8 ... have risen

Piano introduction for the first system, measures 224-227. The music is in 3/4 time, key of B-flat major. It features a series of chords and moving lines in both hands, with a crescendo leading into the next section.

Presto

227

Piano introduction for the second system, measures 227-230. The tempo is marked 'Presto'. Measure 227 is boxed. The music continues with a strong, driving rhythm, marked 'fff' (fortissimo).

Piano introduction for the third system, measures 230-233. The music features a series of chords and moving lines, with a crescendo leading into the next section. The tempo is marked 'dimin. molto e riten.' (diminuendo molto e ritenuto).

Piano introduction for the fourth system, measures 233-236. The music features a series of chords and moving lines, with a crescendo leading into the next section. The tempo is marked 'p' (piano).

(The lights change as in Act I, when Rosamund....)

Rd. Rosamund *p*

A. Auburn *p* Heark - en: the song!

(*♩ = ♩*) Be - lov-ed, we have drunk one Cup of red wine to -

espress.

Vocal and piano accompaniment for the song 'Heark - en: the song!'. The vocal parts are for Rosamund (Rd.) and Auburn (A.). The piano accompaniment is in 3/4 time, key of B-flat major. The music features a series of chords and moving lines, with a crescendo leading into the next section. The tempo is marked 'espress.' (espressivo).

[illegible]

(The change in lighting continues throughout)

229

Moderato

Rd. *p*
 Rose of the world, thou art ev - 'ry-one's own:
pp
 Rose of the world, thou art ev - 'ry-one's
pp
 Rose of the world, thou art ev - 'ry-one's
pp
 Thou art ev - 'ry-one's
pp
 Thou art ev - 'ry-one's

229

Moderato

pp
pp

Rd.
 Who-so-ev - er Wan-ders the gar - den shall wear thee and bear thee a - long
 own, Rose of the
 own, Rose of the
 own, Rose of the
 own, Rose of the
pp

Rd.

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a
world, thou art ev - ry - one's own, O Rose!_ Rose of the
world, thou art ev - ry - one's own, O Rose! Rose of the
world, thou art ev - ry - one's own, O Rose!_
world, thou art ev - ry - one's own:
pp

230

Rd.

mel - o - dy, blos-som and song; Still, when the kiss-es are done, when the
world! O Rose!
world! O Rose!
pp
Rose of the world!
pp
Rose of the world!
230
pp

Rd. bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;
 Burn-ing be - yond us a - far;
 Burn-ing be - yond us, burn-ing be - yond us a - far;
 O Rose! Burn-ing be - yond us a - far;
 O Rose! Burn-ing a - far!

Rd. *ten.* *3* *3* *3* Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*

231

Rd. star. Star of the

king's heart, a star.

king's heart, a star.

king's heart, a star.

king's heart, a star.

231

pp *pp subito*

Rd. sea, thou art known: Of thy gold is our

8

Più mosso

Rd. trea - - sure. All men have sought for thee, fought for thee, un-der the

8

3

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

233 Poco meno mosso

Rd. y, their joys are as one. Ev-er an earth more un -

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

Rd. sire in im-mor-tal al-loy,

234 Tempo I^o(moderato)

Rd.

Dreams in the heart of the man, in the soul of the wo-man One

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

Dreams in the heart of the man, in the

pp

à 2

234 Tempo I^o(moderato)

pp

pp

Rd.

hope, one beau-ty, one joy!_____

wo-man great joy!_____

wo-man great joy!_____

wo-man great joy!_____

wo-man great joy!_____

pp

235 Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

ff

Health to the king _____ and queen!

ff

Our king _____ and queen!

ff

Our king _____ and queen!

ff

Our king _____ and queen!

ff

Our king _____ and queen!

235

ff

vanishes)

Più mosso

Ye whose blind pow'r is

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

p

Crown them! Crown them!

Più mosso

ff

p

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,
 Crown them! Crown them! Crown them!
 Crown them! Crown them!
 Crown them! Crown them!
 Crown them! Crown them!

pp

Rn. *ad lib.*
 Know - ing not heav'n, what have ye known of earth?

pp

Rn. Know - ing no earth, what can ye know of heav'n?

ppp

Rosamund

tenuto ed espress.

236

Con moto moderato

Rd. *pp* Fair - y-land! Fair - y-land! Fair - y-land! _____

A. *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Rn. *tenuto ed espress.* Fair - y-land! _____

C. *pp* *tenuto ed espress.* Fair - y-land! Fair - y-land! Fair - y-land! _____

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

Where shall we hide from Fair - y-land? We who are wo-man -

236 Con moto moderato (♩ = 80)

pp tenuto ed espress.

pp

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: A mu - sic of God's mak - ing to the word of man's de - mand? _____

born: Mu - sic of God's mak - ing, word of man's de - mand? _____

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

cresc.

cresc.

cresc.

cresc.

cresc.

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

f

p

237

ff

Rd. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* *3* Now it is known: the king-dom of fan - cy, found - - -

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are

ff How shall we dwell in Fair - y - land? We who are dust and

ff

Rd. *3* - ed Firm in the flesh that hun - gers,

A. *3* - ed Firm in the flesh that hun - gers,

Rn. *3* - ed Firm in the flesh that hun - gers, the

fire, *3* Glo - ry and gloom in - ter - wo - ven, a

fire, *3* Glo - ry and gloom in - ter - wo - ven, a

dust and fire, *3* Glo - ry and gloom in - ter - wo - ven, a

fire, Glo - ry and gloom in - ter - wo - ven, a

ff

238

Rd. the soul that knows. Now it is known: the

A. the soul that knows. Now it is known: the

Rn. soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

238

Rd. king - dom, Throned up - on clay, with fire as a robe sur -

A. king - dom, Throned up - on clay, with fire as a robe sur -

Rn. king - dom, Throned up - on clay, with fire as a robe sur -

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

[illegible]

239 *ff* *dim. molto*

Rd. round - - ed, Crowned with the light of a dream, — 18 8

A. round - - ed, Crowned with the light of a dream, — 18 8

Rn. round - - ed, Crowned with the light of a dream, — 18 8

Soprano sire, Wak - ing on earth, — 18 8

Alto sire, Wak - ing on earth, — 18 8

Tenor sire, Wak - ing on earth, — 18 8

Bass sire, Wak - ing on earth, — 18 8

240 *ff* *dim. molto*

8 4

25371

Rd. *p* with the light of heav - en,
A. *p* with the light of heav - en,
Rn. *p* with the light of heav - en,
p sleep - ing in heav'n and dream - ing,
p sleep - ing in heav'n dream - ing,
p sleep - ing in heav'n and dream - ing,
p sleep - ing in heav'n and dream - ing,
p sleep - ing in heav'n and dream - ing,

Rd. *cresc.* crowned with the light of the *ff*
A. *cresc.* crowned, and crowned with the light of the *ff*
Rn. *cresc.* crowned with the light, crowned with the light of the *ff*
cresc. dream - ing in Fair - y - *ff*
cresc. dream - ing in Fair - y - *ff*
cresc. dream - ing, and dream - ing in Fair - y - *ff*
cresc. dream - ing, and dream - ing in Fair - y - *ff*

240

Rd. Rose! _____

A. Rose! _____

Rn. Rose! _____

land! _____

land! _____

land! _____

land! _____

8 *f* *tr* *Curtain*

alle

Re.